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THE CORTLANDT F. BISHOP COLLECTION

PART I: ENGRAVINGS & ETCHINGS

Public Sale November 19 and 20, at 8:15 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
1935

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SALE NUMBER 4205

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From Saturday, November 16, to Time of Sale

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PUBLIC SALE

Tuesday and Wednesday

November 19 and 20

at 8:15 p.m.

, , ,

EXHIBITION & SALE AT THE

AMERICAN ART ASSOCIATION

ANDERSON GALLERIES · INC

30 East 57th Street

New York City

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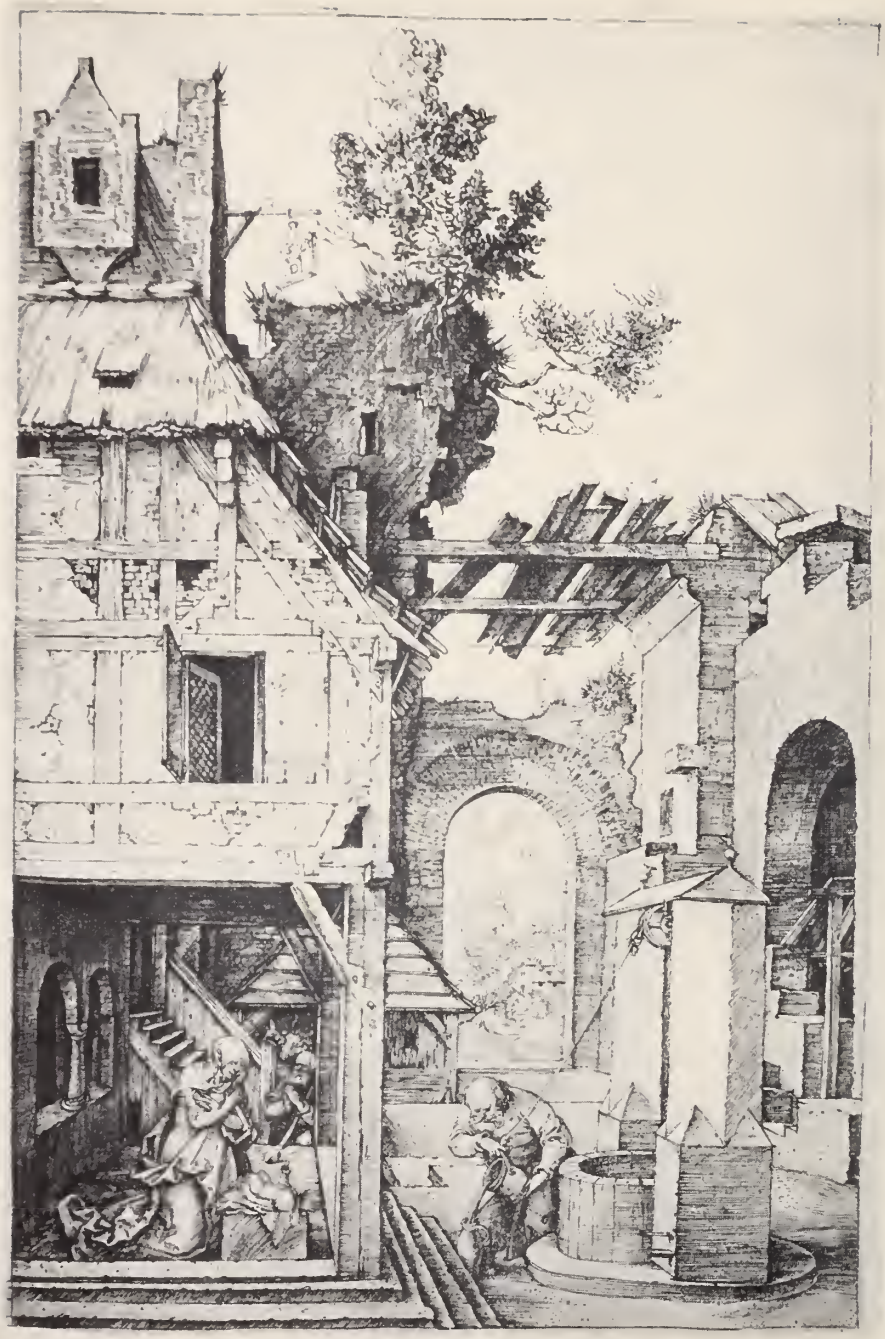
Sales Conducted by

HIRAM H. PARKE , OTTO BERNET , H. E. RUSSELL, Jr.

1935



"THE NATIVITY" BY ALBRECHT DÜRER

[NUMBER 4]

ENGRAVINGS AND ETCHINGS

SCHONGAUER · DURER · REMBRANDT

NANTEUIL · GREEN · MERYON · WHISTLER

PENNELL · ZORN · BONE · CAMERON · McBEY

AND OTHER FAMOUS ARTISTS

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CORTLANDT F. BISHOP

Sold by Order of the Executors

Public Sale November 19 and 20, at 8:15 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
1935

PRICED CATALOGUES

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PRINTED IN THE U. S. A.

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SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

30 EAST 57TH STREET · NEW YORK

Telephone PLAZA 3-1269 *Cable* ARTGAL *or* ANDAUCTION

HIRAM H. PARKE · *President*

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FOREWORD

THIS magnificent collection of engravings and etchings by masters of the fifteenth to the twentieth century, formed by the late Cortlandt F. Bishop, is by far the most important to be offered to museums and print lovers since the sale of the famous General Brayton Ives collection, held in 1915.

The catalogue, which is arranged chronologically, begins with two superb engravings by Martin Schongauer (d. 1491), his *St. James the Greater Overcoming the Saracens* and his *Wild Man Holding a Shield with a Greyhound.* These are followed by an impressive series of thirty-seven examples by Albrecht Dürer. Of this latter master Lionel Cust has written, "Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps,* unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face." Dürer is here represented by prints in excellent condition of all his acknowledged masterpieces: *The Knight, Death and the Devil; Melancholia; St. Jerome in His Cell; Adam and Eve; St. Eustace; Nemesis or the Great Fortune;* the *Madonna with the Monkey;* the *Virgin with a Pear;* and the great portrait of *Erasmus of Rotterdam.* Pre-eminent is a superb proof of his most beautiful plate, *The Nativity,* an engraving of extreme rarity in any condition—and this example is unquestionably one of the finest in existence.

Then follows a choice group of etchings by Rembrandt (1606-69), who is represented by such masterpieces as the *Descent from the Cross by Torchlight; Christ on the Mount of Olives,* reproduced on the cover of this catalogue; the *"Hundred Guilder Print";* the famous portraits of Clement de Jonghe, in the rare first state, Jan Six, Jan Lutma, and Lieven Willemsz van Coppenol; and Rembrandt's celebrated landscapes, among which are that marvelous print, *The Goldweigher's Field,* and his superb *Landscape with a Cottage and a Haybarn.*

We then turn to a small but choice group of specimens of line engraving by such masters of the seventeenth century as Robert Nanteuil (1623-78), Antoine Masson (1636-1700), and Gerard Edelinck (1640-1707). The famous eighteenth century school of mezzotint engraving is represented by magnificent examples, mainly in proof states, of plates by James MacArdell, Valentine

Green, James and Thomas Watson, William Dickinson, John Young, William Ward, and other artists.

Nineteenth century masters of the etching needle are introduced by Jean François Millet (1814-75) and Seymour Haden (1818-1910), the latter being represented by his landscapes *A Sunset in Ireland* and the *Shere Mill Pond,* the *Breaking Up of the "Agamemnon",* and other notable plates. These artists are followed by Charles Meryon (1821-68), one of the acknowledged master etchers, to whom P. G. Hamerton paid the following tribute: "Meryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever." Meryon is here represented with an almost complete collection of his works, in various states, among which are fine proofs of his *L'Arche du Pont Notre-Dame, La Tour de l'Horloge,* the rare first and some later states of his *College Henri IV,* and the *Greniers Indigènes et Habitations à Akaroa,* with the original finished pencil sketch for this last plate, with a signed presentation inscription.

The second session of the sale opens with one of the outstanding features of the collection, one of the most representative gatherings of etchings by James A. McNeill Whistler ever offered at public sale. Included are the famous *Kitchen* —one of the *Twelve Etchings from Nature—, Rotherhithe, The Lime-Burner, Becquet, Black Lion Wharf,* and all the other important plates of the *Thames Set;* a rare and beautiful proof of *Weary,* one of his most celebrated figure etchings; and, among the Venetian etchings, superb proofs of *The Beggars, The Doorway* and *The Two Doorways, San Biagio, Nocturne: Palaces,* the second state of *Nocturne, The Riva* No. 1, *Little Venice,* and others.

Following Whistler are notable examples of the work of Axel H. Haig, Félix Buhot, Auguste Lepère, Anders Zorn—with his famous *Ernest Renan* and *The Toast—,* Hedley Fitton, Joseph Pennell, Frank W. Benson, and Sir David Young Cameron, work of this last including his *Saint Mark's* No. 2, *Notre Dame Dinant, After-Glow on the Findhorn, Ben Ledi,* and *Ben Lomond.*

Among other contemporaries are Muirhead Bone and James McBey, an extensive series of etchings by the latter including his *Ovation to the Matador, The Lion Brewery, Penzance, Gamrie, Moray Firth, Dawn: the Camel Patrol Setting Out, Gale at Port Erroll,* and *The Ebb Tide,* and trial proofs of the more recent Venetian subjects.

[NUMBER I]

FIRST SESSION

Tuesday, November 19, 1935, at 8:15 p. m.

CATALOGUE NUMBERS 1 TO 165 INCLUSIVE

MARTIN SCHONGAUER

Celebrated early German engraver, born at Ulm about 1445; died at Colmar in 1491. "Martin Schongauer, who so successfully exerted his influence in shaping the vast and speedy development of adolescent engraving, is just the man of whose life we eagerly wish to know more. His father, Caspar, a goldsmith of Augsburg, settled in Colmar, with his wife, before 1440, and was formally admitted to citizenship in 1445. Here their son Martin was born, presumably in that same year, or earlier, rather than later. He never married nor did he ever become a citizen of Colmar. We know scarcely anything regarding his youth and his education. In 1465 he was matriculated at the University of Leipzig, not as a student, most likely, but in some other capacity, possibly a book-illuminator. His earliest engravings must have been made very soon thereafter, since we know that an engraver from Lower Germany, Israhel van Meckenem, made several copies of Schongauer's monogram, probably about 1468, but surely before 1470, as he then had proceeded in his journeyings from the Upper Rhine into Franconia. . . . It may be well, therefore, to assume for the earliest engravings of our artist a date somewhat earlier than heretofore accepted, say about 1465. In 1488 Schongauer took up his abode in Breisbach, cloes by Colmar, and there he died February 2, 1491."—MAX GEISBERG.

SCHONGAUER, MARTIN

1. ST. JAMES THE GREATER OVERCOMING THE SARACENS. *Engraving. Bartsch No.* 53. Signed in the plate with the monogram M-S. FINE EARLY PROOF; slight fold-mark on surface near the top, otherwise in excellent condition.

From the A. Morrison collection.

"The most notable occasion upon which St. James appeared to lead the soldiers of Spain was in the year 939, when King Ramirez determined not to submit longer to the tribute of one hundred virgins which was paid annually to the Moors. He defied Abdelraman to a battle which took place on the plain of Alveida, or Clavijo. After a furious contest, the Christians were driven back. That night St. James appeared to Ramirez and promised to be with him the following day, and give him the victory. The King related this to his officers, and also to his soldiers when they were ready for the field. He recommended them to trust to the heavenly aid which had been promised. The whole army caught the spirit of their King, and rushed to battle. Immediately St. James appeared at their head on a milk-white charger, waving a white standard. He led them to victory, and sixty thousand Moors were left dead on the field. From that day "Santiago!" ["St. James!"] has been the Spanish war-cry."—GIORGIO VASARI.

[See illustration]

SCHONGAUER, MARTIN

2. WILD MAN HOLDING A SHIELD WITH A GREYHOUND. *Engraving.* *Bartsch No.* 103. Signed in the plate with the monogram M-S. SUPERB PROOF, in perfect condition. *Extremely rare, being one of only about twenty-five impressions.*

From the Strater, Esdaille, Balmanno, Baldinger, and Weber collections.

ALBRECHT DURER

Born at Nuremberg in 1471; died there in 1528. He was of Hungarian descent, his father coming from the little village of Eytas in Hungary. In 1486 Albrecht entered the studio of Michael Wolgemut, the best Nuremberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany.

"Nothing is actually known about the beginnings of Dürer's activity as an engraver. He probably learnt something about it from the goldsmiths' shops at Nuremberg; his own father followed that trade. He just missed, by Martin Schongauer's death in 1491, the chance of becoming the pupil of the greatest XVth century engraver, but he spent some time with Martin's brothers at Colmar, and it must have been there that he laid the foundations of his skill, though we possess no engravings from his hand, except possibly *The Great Courier,* that date from his Wanderjahre, or even, it is generally thought, from any earlier period than his return to Nuremberg from the first journey to Venice in 1495. His early work betrays the influence of Schongauer, above all, and in a less degree that of the 'Hausbuchmeister'; by the outstanding engravers of a still earlier period, the 'Master of the Playing Cards' and the Master E. S., he does not seem to have been affected. Nor, in his technique as an engraver, was he influenced by Mantegna, whose engravings he copied with the pen in 1495, as he copied the *Tarocchi* also. If any engraver taught him anything of his skill, it can only have been Barbari. The stream of influence ran the other way; Dürer's technique had a powerful effect on the Italian engravers.

"It has sometimes been asserted that Dürer never surpassed Schongauer in technical perfection. I am not of that opinion. He attempted and achieved much more difficult tasks in filling such large plates as the famous three of 1513-14, the earlier *St. Eustace, Nemesis,* and *Adam and Eve,* or the *St. Anthony* of 1519, with minute detail of absolute clearness, differentiating textures and materials from one another with unerring skill, and engraving the whole so neatly and firmly that the plates could yield a large number of fine impressions without deterioriation."—CAMPBELL DODGSON.

DÜRER, ALBRECHT

3. ADAM AND EVE. *Engraving.*

Bartsch No. 1. Signed in the plate with the monogram AD 1504. GOOD IMPRESSION, on paper watermarked with the 'Bull's Head'; rebacked.

"It was this engraving of *Adam and Eve* according to Thausing 'which first brought Dürer before the world in the full consciousness of his power, as un-

disputedly the greatest master of the burin' [of his time]. . . . The great significance of these figures for the people north of the Alps is this, that they proclaim the emancipation of the flesh, under the influence of the antique—its release from the curse which for fifteen hundred years had rested upon it."—S. R. KOEHLER.

DÜRER, ALBRECHT

4. THE NATIVITY. *Engraving.*

Bartsch No. 2. Signed in the plate with the monogram AD 1504. SUPERB PROOF, on paper watermarked with the 'Bull's Head'. In perfect condition. *Extremely rare.*

". . . although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame and taken so sympathetic a grasp of the human heart."—LIONEL CUST.

The Nativity is considered by many to be Dürer's most beautiful plate. Dürer, in his journal, calls this engraving '*die Weihnachten*' (Christmas).

[See frontispiece]

DÜRER, ALBRECHT

5. THE BETRAYAL OF CHRIST BY JUDAS. *Engraving.*

Bartsch No. 5. Signed in the plate with the monogram AD 1508. FINE IMPRESSION, in perfect condition.

From the set of the "Little Passion".

DÜRER, ALBRECHT

6. CHRIST BEARING THE CROSS. *Engraving.*

Bartsch No. 12. Signed in the plate with the monogram AD 1512. FINE IMPRESSION, in perfect condition.

From the set of the "Little Passion".

DÜRER, ALBRECHT

7. THE PRODIGAL SON. *Engraving.*

Bartsch No. 28. Signed in the plate with the monogram AD; date, about 1497. GOOD IMPRESSION; repaired along top and bottom margins.

From the Harris B. Dick collection.

DÜRER, ALBRECHT

8. THE VIRGIN WITH LONG HAIR, ON A CRESCENT. *Engraving.*

Bartsch No. 30. Signed in the plate with the monogram AD; engraved about 1498. Fair impression; repaired.

DÜRER, ALBRECHT

9. THE VIRGIN WITH CHILD IN SWADDLING CLOTHES. *Engraving.* *Bartsch No.* 38. Signed in the plate with the monogram AD 1520. BEAUTIFUL IMPRESSION, with small margins. In perfect condition.

Duplicate from the Berlin Museum, and from the Mariette, Von Nagler, and Pelzer collections.

DÜRER, ALBRECHT

10. THE VIRGIN SEATED BY A WALL. *Engraving.* *Bartsch No.* 40. Signed in the plate with the monogram AD 1514. VERY FINE PROOF, in perfect condition.

"In *The Virgin Seated by a Wall* the variety of texture has been carried farther than in any other plate ever engraved by Dürer. The flesh is treated very simply—almost wholly line, with but little dotting; in the garments of the Virgin at least three different textures are noticeable—and let it be understood here that 'texture' has nothing to do with the way in which drapery reflects the light or breaks into folds—in the sleeve of the under-garment, in the fur-trimmed wrapper, and in the satin-like scarf which covers the head, hangs down the back, and is thrown over the knee, and to these must be added the variations in the arrangement and combination of lines and dots in the foreground, the wall, and the distant landscape."—S. R. KOEHLER.

DÜRER, ALBRECHT

11. VIRGIN WITH A PEAR. *Engraving.* *Bartsch No.* 41. Signed in the plate with the monogram AD and dated 1511. Very fine proof, on old paper watermarked with the 'Anchor in a Circle'. In perfect condition.

Thausing rates this as one of the two most beautiful Madonnas by Dürer, the other being *The Virgin Seated by a Tree.*

"It seems unquestionable that much of the inspiration of Dürer and the men who followed him was due to the work of Jacopo di Barbari, an Italian engraver, who resided in Nuremberg at the end of the fifteenth century. His design and style are thoroughly Italian and show an intimate acquaintance with the antique. In Dürer's first period he used a shading of almost straight lines, not curving the shading in sympathy with the contours to any great extent. Later on, as in this plate (presumably under the influence of Barbari), he treated the tree trunks and the draperies with curved lines which follow the general direction of the profiles."—DAVID KEPPEL.

[NUMBER 12]

DÜRER, ALBRECHT

12. MADONNA WITH THE MONKEY. *Engraving.*

Bartsch No. 42. Signed in the plate with the monogram AD. VERY FINE EARLY PROOF; slight rust-mark on dress, otherwise in perfect condition. *Extremely rare.*

"Among the Virgins of Dürer—late as well as early—this is one of the most beautiful and dignified, or it may, perhaps, be quite as safe to say, *the* most beautiful and dignified, not only in the figures of the Virgin and Child, but also in the breadth and airiness of the landscape. . . . The loveliness of the back-

[Description concluded on following page; see illustration]

ground was early recognized, and several Italian engravers availed themselves of it."—S. R. KOEHLER.

"The whole breathes the true poetry of Dürer's art. We feel in the landscape the atmosphere of a cool summer evening in Germany; clouds rise in round masses, but the wind, which bows the tops of the old willows, drives them away. A cold shiver passes through nature, and the mind wanders into a gentle melancholy. The young mother gazes with silent, foreboding sorrow at her child, who plays with a bird and has no thought of suffering. For the landscape, which gives the print that accent in which its finest artistic value lies, Dürer made use of a sketch from nature in the vicinity of Nuremberg, which is still extant. The drawing is in the British Museum, and bears the inscription 'Weier Haus' in Dürer's hand."—H. KNACKFUSS.

DÜRER, ALBRECHT

13. THE HOLY FAMILY WITH THE BUTTERFLY. *Engraving.*

Bartsch No. 44. Signed in the plate with the monogram AD; engraved about 1495. VERY FINE PROOF, in perfect condition.

From the Harris B. Dick collection.

"In the attractiveness and sweetness of the design, it is quite *sui generis* among Dürer's early work."—S. R. KOEHLER.

"I remember how that great man, distinguished alike by his intellect and his virtue, Albrecht Dürer, the painter, said that as a youth he had loved bright pictures full of figures, and when considering his own productions had always admired those with the greatest variety in them. But as an older man he had begun to observe nature and reproduce it in its native forms, and had learned that this simplicity was the greatest ornament of art."—PHILIPP MELANCHTHON, *Letter to George von Anhalt.*

DÜRER, ALBRECHT

14. ST. CHRISTOPHER, FACING TO THE LEFT. *Engraving.*

Bartsch No. 51. Signed in the plate with the monogram AD 1521. GOOD IMPRESSION, in good condition.

DÜRER, ALBRECHT

15. ST. EUSTACE. *Engraving.*

Bartsch No. 57. Signed in the plate with the monogram AD; date, about 1501. BEAUTIFUL IMPRESSION, on paper watermarked with the 'High-Crown'. Despite a few small nicks and repairs on margins, and a slight fold-mark, this is a splendid example of this great masterpiece.

"The legend of the Saint is as follows: Eustace, or Placidus by his heathen name, was a valorous general under the Emperor Trajan, and a passionate hunter. While

[Description concluded on page 8]

"ST. JEROME IN HIS CELL", BY ALBRECHT DÜRER

[NUMBER 17]

out hunting once, Christ crucified appeared to him between the antlers of a stag and spoke to him, whereupon he and his whole family were converted. A similar story is told of St. Hubert, hence the confusion. This being the largest plate by Dürer, and most minutely finished, the older writers praise it extravagantly, the only criticism ventured upon being that the background might be lighter."—S. R. KOEHLER.

DÜRER, ALBRECHT

16. ST. JEROME SEATED NEAR A POLLARD OAK. *Drypoint.*
Bartsch No. 59. Signed in the plate with the monogram AD 1512. BEAUTIFUL IMPRESSION, in excellent condition. *Extremely rare.*
From the Sir John St. Aubyn and R. Fisher collections.

DÜRER, ALBRECHT

17. ST. JEROME IN HIS CELL. *Engraving.*
Bartsch No. 60. Signed in the plate with the monogram AD 1514. BEAUTIFUL AND DELICATE IMPRESSION; slight fold-mark at back which does not show on surface, otherwise in excellent condition.
From the Mariette, Day, and Jenkins collections.
"In this work Albrecht represented a room with windows of glass, through which stream the rays of the sun, falling on the place where the Saint sits writing, with an effect so natural that it is a marvel; besides which there are books, timepieces, writings, and so many other things, that nothing more and nothing better could be done in this field of art."—GIORGIO VASARI.
". . . *The Knight, Death, and the Devil; Melancholy;* and *St. Jerome in his Study* are, of all Dürer's engravings, those in which he most transcends the limits of his slavery to outward formalism, and rises into that higher artistic realm where the emotions have control. These three prints are truly 'Stimmungsbilder', and as such they stand alone, not only among the works of Dürer, but also among those of his predecessors and contemporaries, certainly so far as engraving is concerned, and quite probably also painting. . . . 'Stimmung,' in a painting—there is no absolute equivalent in English for the word as here used—is the effect produced by the lighting on the mind of the beholder. It 'attunes' him, it puts him in a mood with the motive of the picture, it appeals directly to his emotions, while the lines of the composition and the forms which they produce appeal primarily to his intellect. And Dürer began to realize here, even if he never fully learned to comprehend, this power which lies in effects of light; the somber gloom of *The Knight, Death, and the Devil;* the weird, unearthly glitter of the *Melancholy,* with its uncertain, glinting lights; the soft, tranquil sunshine of the *St. Jerome,* are all in accordance with their several subjects, which, whether they were originally intended or not to represent 'classes of men' or 'moods', certainly call up the latter in the minds of the beholder—the steady courage of the valiant fighter for the right, undismayed by darkness and dangers; the brooding, leading well-nigh to despair, over the vain efforts of human science to lift the veil of the eternal secret, and the calm content of the mind at peace with itself and the world around it."—S. R. KOEHLER.

[See illustration on preceding page]

DÜRER, ALBRECHT

18. ST. JEROME IN PENITENCE. *Engraving.*

Bartsch No. 61. Signed in the plate with the monogram AD; date, about 1497. VERY FINE IMPRESSION, with small margins. In perfect condition.

From the Harris B. Dick collection.

DÜRER, ALBRECHT

19. THE PENANCE OF SAINT JOHN CHRYSOSTOM. *Engraving.*

Bartsch No. 63. Signed in the plate with the monogram AD; engraved about 1497. BEAUTIFUL RICH PROOF, on old paper with the watermark of the 'Two Towers', in perfect condition.

Duplicate from the Dresden Museum, and from the R. Scholtz and Rosenstamm collections.

St. John Chrysostom "of the golden mouth" as a hermit sinned with a princess, cast her down from a precipice, and, penitent, condemned himself to go on all fours like a beast, until his crime should be expiated and he be forgiven of heaven. The princess miraculously escaped all injury and is shown, with their son, at the foot of the precipice.

DÜRER, ALBRECHT

20. THE SATYR FAMILY. *Engraving.*

Bartsch No. 69. Signed in the plate with the monogram AD 1505. GOOD IMPRESSION, in good condition; slight fold.

DÜRER, ALBRECHT

21. THE SEA MONSTER (THE RAPE OF AMYMONE). *Engraving.*

Bartsch No. 71. Signed in the plate with the monogram AD; date, about 1501. GOOD IMPRESSION, in good condition.

DÜRER, ALBRECHT

22. THE RAPE OF A YOUNG WOMAN. *Etching.*

Bartsch No. 72. Signed in the plate, with the monogram AD and dated 1516. FINE IMPRESSION; slight crease-mark at back, otherwise in fine condition.

DÜRER, ALBRECHT

23. HERCULES, "THE EFFECTS OF JEALOUSY". *Engraving.*

Bartsch No. 73. Signed in the plate, with the monogram AD; date, about 1500. VERY FINE PROOF; slightly foxed, otherwise in perfect condition.

From the A. Firmin-Didot collection.

". . . The plate is remarkable for the spaciousness of the landscape, and the gradation in the group of trees, which grow lighter toward the top, and suggest different planes by different degrees of gray. On the whole it is the most pleasing bit of landscape engraved by Dürer."—S. R. KOEHLER.

"On a plate of the same size he engraved with supreme delicacy of workmanship, attaining to the final perfection of this art, a Diana beating a nymph, who has fled for protection to the bosom of a satyr; in which sheet Albrecht sought to prove that he was able to make nudes."—GIORGIO VASARI.

DÜRER, ALBRECHT

24. MELANCHOLIA. *Engraving.*

Bartsch No. 74. Signed in the plate with the monogram AD 1514. SUPERB PROOF of this great masterpiece, universally admitted to be the greatest of Dürer's engravings, in excellent condition.

From the Holford collection.

"It is precisely their enigmatical character which proves to be their strength, and this enigmatical character, again, is due, in the sense now under consideration, to the curious mixture of allegory and realism, of vague idea and definite form, which characterizes them and invests them with the charm of a vivid dream."— S. R. KOEHLER.

"The engraving is the first of a series of the Four Temperaments, which went no further. The old-fashioned mediæval doctrine, which regarded the melancholic as the lowest and most ignoble of the temperaments, was giving place at this time to the theory introduced by the Florentine Platonist, Marsilius Ficinus, that the melancholy man, under proper conditions and by dint of persistence in concentrated thought, was capable of the very highest intellectual achievements. Opinions differed as to whether this result could be attained under the influence of Saturn, to which planet the melancholic temperament was subject, or whether, to counteract that influence, the aid of Jupiter must be sought by means of talismans. The presence of the magic square known as 'tabula (or mensula, or sigillum) Jovis' on Dürer's engraving is important in this connection. Cornelius Agrippa, whose 'occulta philosophia' had been written shortly before 1512, has much to say of these magic squares, which had played a part in the demonology of the Arabs in the 10th century. . . . The requirement that the sign should be engraved upon a silver plate while Jupiter was in the ascendent, silver being the proper metal of that planet, shows approximately what kind of tablet Dürer intended to depict, let into the wall; it need not, however, be meant for silver. Agrippa gives the 'tabula Jovis' in this form—and does not expressly assign to it any efficacy against Melancholy, as he does to the 'tabula Veneris'. Paracelsus, on the other hand, writing some

[Description concluded on page 12; see illustration]

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years later, gives the 'sigillum Jovis' exactly in Dürer's form, and names tin as the proper metal for it. An engraved portrait of Paracelsus published in the year of his death (1541) represents the physician and astrologer with this very 'sigillum' let into a wall behind him, and the accompanying verses compare Paracelsus with Dürer. This is interesting evidence that contemporary thought, acquainted with Dürer's work, attached this astrological significance to the magic square."—CAMPBELL DODGSON.

DÜRER, ALBRECHT

25. FOUR NUDE WOMEN. *Engraving.*

Bartsch No. 75. Signed in the plate with the monogram AD, 1497. GOOD IMPRESSION; slightly stained at back.

DÜRER, ALBRECHT

26. THE DREAM. *Engraving.*

Bartsch No. 76. Signed in the plate with the monogram AD; date, about 1500. VERY FINE PROOF; slight repair in lower left corner, otherwise in perfect condition.

Duplicate from the British Museum collection and from the Rosenstamm collection.

"Dürer's studies of the nude, in connection with the desire to convert them into pictures, and with the moralizing tendencies of the age, are sufficient to furnish the motive, whatever the meaning. Thode sees in the female figure a Venus, and thinks that its forms and proportions are inconceivable without the influence of the antique. It certainly quite closely resembles in pose the 'Eve', in which the influence of the antique has also been traced."—S. R. KOEHLER.

"He also drew a man sleeping in a bathroom who has Venus near him, leading him into temptation in a dream, while Love is diverting himself by mounting on stilts, and the Devil blows into his ears with a pair of bellows."—GIORGIO VASARI.

DÜRER, ALBRECHT

27. NEMESIS OR THE GREAT FORTUNE. *Engraving.*

Bratsch No. 77. Signed in the plate with the monogram AD. VERY FINE IMPRESSION, on fine old paper; slightly stained and repaired along right margin. *Extremely rare in such quality.*

From the Balmanno collection.

"This print is generally called *The Great Fortune*, to distinguish it from *The Little Fortune*, but there is no doubt that Dürer himself called it *Nemesis*. . . . The best explanation of the title chosen by Dürer is undoubtedly given by Rosenberg. He calls attention to a passage in the *Praise of Folly*, by Erasmus, which runs thus: 'Even Rhamnusia herself, who guides the fate of human affairs, is so strong an adherent of mine [i.e., of Folly] that she has always been inimical to the so-called wise men, while she has given to the fools all the advantages, even in their sleep.' This passage Holbein illustrated by the figure of a naked woman showering gold upon a fool, while standing on a globe which floats upon the water. 'From the

words of Erasmus,' says Rosenberg, 'it follows that Rhamnusia, i.e., Nemesis, so called from her principal place of worship in Attica, was identical with Fortuna as the goddess of fate in its broadest meaning.' The *Praise of Folly* and Holbein's figure, drawn in 1515, are, of course, later than Dürer's *Nemesis*, but they show that the combination of ideas involved was not foreign to Dürer's time."—S. R. Koehler.

"Albrecht, on his part, not wishing to be surpassed by Lucas either in the number or in the excellence of his works, engraved a nude figure on some clouds, and a Temperance with marvellous wings, holding a cup of gold and a bridle, with a most delicate little landscape."—Giorgio Vasari.

Dürer, Albrecht

28. The Lady Riding and the Landsknecht. *Engraving.*
Bartsch No. 82. Signed in the plate with the monogram AD. Very fine proof, in perfect condition.

Duplicate from the Berlin Museum and Von Nagler collections.

"The subject might simply be classed with the studies from life, but the attempt has been made to invest it with a deeper interest, according to Allihn 'the subject in itself is perfectly clear; it is the old story, treated hundreds of times, of the lady in love with her squire . . . a protest against the vices of the nobility, a tendency which must have secured to him the applause of the *bourgeois* circles for which he worked'."—S. R. Koehler.

Dürer, Albrecht

29. The Oriental and His Wife. *Engraving.*
Bartsch No. 85. Signed in the plate with the monogram AD; date, about 1497. Very fine early proof, on paper with the watermark 'Bull's Head'; a few fold-marks show on surface.

Dürer, Albrecht

30. The Three Peasants. *Engraving.*
Bartsch No. 86. Signed in the plate with the monogram AD. Very fine impression, in perfect condition.

From the Scholtz and Rosenstamm collections.

Dürer, Albrecht

31. The Great Horse. *Engraving.*
Bartsch No. 97. Signed in the plate with the monogram AD and dated 1505. Beautiful proof, on 'Bull's Head' paper. In fine condition.

DÜRER, ALBRECHT

32. THE KNIGHT, DEATH AND THE DEVIL. *Engraving.*

Bartsch No. 98. Signed in the plate with the monogram AD, 1513. VERY FINE EARLY PROOF, in excellent condition; fold-mark at back which does not show on surface.

". . . Albrecht made an armed man on horseback, representing Human Strength, which is so well finished that one can see the lustre of the arms and of the black horse's coat, which is a difficult thing to reproduce in design. . . . There was also a long-haired dog, executed with the most subtle delicacy that can possibly be achieved in engraving."—GIORGIO VASARI.

"Much has been written about the meaning of this engraving, which Dürer himself calls *Der Reuter*. The interpretation of the Christian Knight is the oldest, simplest, and best. Passing resolutely through the terrors of this mortal life, turning his back on temptation and undismayed by the prospect of temporal death, he rides straight on along the road which will eventually leave the dark valley and lead up to the bright city on the hill. This notion of the Christian Knight, to which Erasmus gave the greatest vogue by the publication of his *Enchiridion Militis Christiania*, had been current long before in the mystical literature and popular theology of the fifteenth century. It had already inspired some rude woodcut illustrations, and Dürer was not so much expressing an original thought of his own as giving the first adequate artistic form to a conception universally familiar in his generation."—CAMPBELL DODGSON.

[See illustration]

DÜRER, ALBRECHT

33. THE COAT OF ARMS WITH A SKULL. *Engraving.*

Bartsch No. 101. Signed in the plate with the monogram AD. VERY FINE PROOF; repaired along right margin and upper right corner.

From the Liphart collection.

"A much discussed print, which, however difficult it may be today to follow the wandering fancy of the artist, it would seem safe to connect in a general way with the idea of 'The Dance of Death', although the 'wild man' is evidently not a personification of Death, but a satyr, as his right leg, visible to the left, clearly shows."—S. R. KOEHLER.

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DÜRER, ALBRECHT

34. FREDERICK THE WISE, ELECTOR OF SAXONY. *Engraving.*

Bartsch No. 104. Signed in the plate with the monogram AD; engraved in 1524. GOOD IMPRESSION; a few small repairs on upper margin.

"Frederic III, called the Wise, born January 17, 1463, died May 5, 1525, elector and duke of Saxony, was a patron of science, the founder of the university of Wittenberg, and a supporter of the Reformation, although he never openly espoused the doctrines of Luther. He was one of the earliest patrons of Dürer, who painted for him, probably, the Dresden altar-piece, one of the first of his more important works, as well as other later pictures. The inscription under the portrait reads as follows: 'Sacred to Christ. He favored the word of God with great piety, worthy to be reverenced forever by posterity. For the Lord Frederic, duke of Saxony, arch-marshall, elector of the holy Roman empire, Albert Dürer of Nuremberg made this. B. M. F. V. V'."—S. R. KOEHLER.

DÜRER, ALBRECHT

35. ERASMUS OF ROTTERDAM. *Engraving.*

Bartsch No. 107. Signed in the plate with the monogram AD. VERY FINE PROOF, in excellent condition; this print rarely appears in such quality and condition.

From the A. Morrison collection.

Desiderius Erasmus, the most celebrated of the humanists north of the Alps, and in certain ways a pioneer of the Reformation, was born at Rotterdam about the year 1467, and died at Basel on July 12, 1536. Dürer met him and drew his portrait several times in the Netherlands (1520-1), and it was to him that he addressed in his Diary the fervent words of entreaty to take up the work of Luther, upon receipt of the news that the latter had been kidnapped. The inscription on the print distinctly informs us that it was 'drawn from the life by Albert Dürer'. Nevertheless, it must have been engraved from the drawings made in the Netherlands five years before, a fact which may in part explain the small satisfaction given by this portrait to Erasmus himself as well as to others. 'Technically, as an engraving', says Thausing, 'the portrait of Erasmus, which his writings show better [the words of the Greek phrase in the inscription], is as superior to that of Melanchthon as it is inferior in truthfulness, fidelity, and sentiment. Erasmus was polite enough, upon receipt of the picture, to excuse its shortcomings by remarking that he himself had changed in the intervening five years.' This portrait was possibly the last of Dürer's engravings on copper, the only other works of the kind, dated 1526, being the Melanchthon and the Apostle Philip."—S. R. KOEHLER.

[See illustration]

IMAGO · ERASMI · ROTERODA
MI · AB · ALBERTO · DVRERO · AD
VIVAM · EFFIGIEM · DELINIATA ·
ΤΗΝ · ΚΡΕΙΤΤΩ · ΤΑ · ΣΥΓΓΡΑΜ
ΜΑΤΑ · ΔΙΞΕΙ
· MDXXVI ·
AD

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DÜRER, ALBRECHT

36. THE ENTOMBMENT; THE TRINITY. *Woodcuts.*

Bartsch Nos. 12 *and* 122. Signed in the blocks with the monogram AD. GOOD IMPRESSIONS, *B. No.* 12 being a late edition, from the DuWazzo collection, and *B. No.* 122, *The Trinity,* impression with Latin text at back. Together 2 pieces.

DÜRER, ALBRECHT

37. MARRIAGE OF THE VIRGIN; THE ASSUMPTION AND CORONATION OF THE VIRGIN. *Woodcuts.*

Bartsch Nos. 83 *and* 94. Signed in the blocks with the monogram AD. Late impressions; one mounted and slightly stained. Together 2 pieces.

REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher born at Leyden in 1607; died at Amsterdam in 1669. Pupil of Swanenburch and Lastman, but largely self-taught. "The opinion among etchers which enthrones Rembrandt as King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt."—P. G. HAMERTON.

REMBRANDT VAN RIJN

38. THE ANGEL APPEARING TO THE SHEPHERDS. *Etching.*

Hind No. 120; *Bartsch No.* 44. Third state of three, with signature and additional shading on tree. BEAUTIFUL IMPRESSION, on fine old paper, signed in the plate, REMBRANDT, 1634. In perfect condition.

In 1634 Rembrandt had etched the large *Annunciation to the Shepherds*, in which the landscape is of the same visionary kind as appears in the paintings. The general effect is of white on black, the supernatural effulgence in the sky, which so startles the shepherds and their flocks, calling out of the gloom mysterious waving heights of foliage and obscure gleams of distance.—LAURENCE BINYON.

No one has better realized these great Biblical scenes than Rembrandt, no one more keenly felt their touching and simple poetry. *The Angel Appearing to the Shepherds* has been the subject of many pictures, but how often do they leave one cold at their representations of this marvelous scene! Rembrandt shows here the two most remarkable sides of his genius—expression and chiaroscuro.—CHARLES BLANC.

REMBRANDT VAN RIJN

39. CHRIST BEFORE PILATE (Large Plate). *Etching.*

Hind No. 143; *Bartsch No.* 77. Fourth state of five, before the inscription. VERY FINE PROOF, signed in the plate, REMBRANDT, 1636; fold-marks at the back which do not show on surface, otherwise in fine condition.

"As an example of his genius, the etching of Christ presented by Pilate to the people, known as the 'Great Ecce Homo,' may be cited. It is a grand composition: the surging mass of the populace in the foreground; the cruel priests and Pharisees importuning Pilate; Pilate himself, false, vacillating, and temporizing; and above all, the Man of Sorrows, crowned with thorns, and looking upward with a wearied and hunted expression that goes straight to the heart."—FREDERICK KEPPEL, *The Golden Age of Engraving.*

"Ce morceau est fort recherché et se trouve difficilement, surtout beau d'épreuve." — CHARLES BLANC.

REMBRANDT VAN RIJN

40. THE TRIUMPH OF MORDECAI. *Etching.*

Hind No. 172; *Bartsch No.* 40. Only state. VERY FINE EARLY PROOF, etched about 1640. In perfect condition.

REMBRANDT VAN RIJN

41. CHRIST CRUCIFIED BETWEEN TWO THIEVES (Oval Plate). *Etching.*

Hind No. 173; *Bartsch No.* 79. Second state of two, with the square corner of the cross arm rounded so that it no longer touches the border. VERY FINE IMPRESSION, etched about 1640. *Extremely rare, especially with large margins and in this condition.*

From the Rosenstamm, Schildler, and Arozarena collections.

REMBRANDT VAN RIJN

42. LANDSCAPE WITH A COTTAGE AND HAY BARN. *Etching.*

Hind No. 177; *Bartsch No.* 225. Only state. SUPERB EARLY PROOF, signed in the plate, REMBRANDT, 1641; slight fold-mark at back, which does not show on surface. *Extremely rare, especially in such quality and condition.*

From the H. S. Theobold collection.

"Another skilful rendering of space and soft afternoon light, without sharp transitions. On the right the distance is broken by the little figure, to prevent us from noticing that its base line is almost exactly equal to that of the barn."—C. J. HOLMES.

"The cottage and shed which give the plate its name are in the centre of the design, and the dark mass, full of tender shadows and reflections, emphasizes by contrast the play of open light on the fields stretching on either side, the river, the house nestling in a wood, beyond, and the distant towers of Amsterdam. Though all is treated in Rembrandt's broad way, it is surprising how full, how suggestive of intimate detail, the landscape is. As we look at it there comes over us the sense of sleepy, bright air and sunshine, the quiet of the fields, in which, though nothing outwardly is happening, we are conscious of the stir of natural life, of growing things, of flowers and grasses and insects, and peaceful human occupations going on unobtrusively; of 'all the live murmur of a Summer's day'."—LAURENCE BINYON.

[See illustration]

REMBRANDT VAN RIJN

43. THE WINDMILL. *Etching.*

Hind No. 179; *Bartsch No.* 233. Only state. GOOD IMPRESSION, signed in the plate, REMBRANDT, 1641. In good condition.

"Here we see nothing but a windmill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—H. KNACKFUSS.

REMBRANDT VAN RIJN

44. THE SPANISH GIPSY. *Etching.*

Hind No. 184; *Bartsch No.* 120. Only state known of this *extremely rare* subject done to illustrate a Dutch tragedy founded on a Spanish story. Very fine impression, etched about 1641; slight repairs to corners and remounted on old paper to strengthen.

From the Marsden J. Perry collection.

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REMBRANDT VAN RIJN

45. COTTAGE AND FARM BUILDINGS WITH A MAN SKETCHING. *Etching.*
Hind No. 213; *Bartsch No.* 219. Only state known. VERY FINE IMPRESSION on old paper, etched about 1645; a few rust-stains, otherwise in perfect condition.
From the James Reiss collection.

REMBRANDT VAN RIJN

46. PORTRAIT OF JAN SIX. *Etching.*
Hind No. 228; *Bartsch No.* 285. Third state of three, with the reverse numbers of date corrected and the title added. BEAUTIFUL IMPRESSION, signed in the plate, REMBRANDT, 1647. *Extremely rare in such quality and condition.*
From the Kalle and Simon collections.
"The *Portrait of Jan Six* is unquestionably Rembrandt's masterpiece in the way of highly finished shading, and was evidently executed with the intention of carrying his art, for once, as far as was possible for him in that special direction."—P. G. HAMERTON.
"Five of the finest portraits were etched about 1646-7. The full-length figure of Rembrandt's friend and patron, Jan Six, who was later Burgomaster of Amsterdam, is one of the noblest of these in dignity of composition. . . . Rembrandt was particularly fond of making studies of portrait and figure by an open window, and as a successful rendering of a difficult problem of light by his close lineal method, and in harmonious effect of the whole composition, the *Portrait of Jan Six* is a magnificent achievement."—A. M. HIND.

[See illustration]

REMBRANDT VAN RIJN

47. CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN (The 'Hundred Guilder Print'). *Etching.*
Hind No. 236; *Bartsch No.* 74. Etched about 1649. VERY GOOD PROOF, slightly enriched throughout with brush work; slight repairs on upper margin and lower left corner. This is an extremely rare print in any condition.
"The whole composition is the most perfect masterpiece possible of expression, and this is Rembrandt's highest achievement in the poetry of light. It is no mere sunlight that in one place envelopes the figures, almost without shadow, and in another casts its faint reflection on the groups that are emerging from darkness; it is the light of Redemption, shining in the darkness of human existence."—H. KNACKFUSS.

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REMBRANDT VAN RIJN

48. THE GOLDWEIGHER'S FIELD. *Etching.*

Hind No. 249; *Bartsch No.* 234. Only state. BEAUTIFUL EARLY AND RICH PROOF, signed in the plate, REMBRANDT, 1651; slight mark through centre caused by fold, otherwise in excellent condition. *Extremely rare.*

From the H. F. de la Motte-Fouquet collection.

"When, however, we turn to etching the case is entirely different. Here Rembrandt stands out as an inexplicable phenomenon of his time. He had no predecessors, he had no contemporaries, and he had no successors until the nineteenth century brought forth its great men. He stands there in the seventeenth century a unique figure, and no one can say from whence came his art. He does not show a mere *tendency* toward nineteenth century landscape. He is as modern as the men of the nineteenth century themselves; and while he has had his equals in two or three of them, he remains today an unsurpassed modern among the moderns."—ATHERTON CURTIS.

[See illustration]

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REMBRANDT VAN RIJN

49. PORTRAIT OF CLEMENT DE JONGHE. *Etching.*

Hind No. 251; *Bartsch No.* 272. First state of six, before additional work on the outer fold of the cloak and before the arch at the top. SUPERB PROOF of this *extremely rare* print, in perfect condition. Signed in the plate, REMBRANDT, 1651.

"As to the *Portrait of Clement de Jonghe* which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage, whom one would so little suspect of being a merchant occupied with the prosaic details of his business and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the *Young Haaring*, an air of revery so profound and the austere melancholy of a philosopher in meditation."—CHARLES BLANC.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle." —FREDERICK WEDMORE, *Fine Prints.*

[See illustration]

REMBRANDT VAN RIJN

50. PORTRAIT OF JOHN ANTONIDES VAN DER LINDEN. *Etching.*

Hind No. 268; *Bartsch No.* 264. Fifth state of six. VERY FINE EARLY PROOF, showing the richness of the drypoint work. In perfect condition.

From the Fritz Rumpf collection.

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REMBRANDT VAN RIJN

51. DESCENT FROM THE CROSS BY TORCHLIGHT. *Etching.*
Hind No. 280; *Bartsch No.* 83. First state of two. SUPERB PROOF, signed in the plate, REMBRANDT, 1654. In perfect condition.
From the Rosenstamm collection.
"The enormous differences of effect to be gained by the mere printing can be seen most pertinently in the various impressions that exist of the *Descent from the Cross by Torchlight* of 1654, and the *Entombment.* The rude treatment of form exhibited in these works, embodying a certain primeval simplicity and largeness of emotion, is one of the phases of Rembrandt's style which has most appealed to the modern artist."—ARTHUR M. HIND.

[See illustration]

REMBRANDT VAN RIJN

52. ABRAHAM ENTERTAINING THE ANGELS. *Etching.*
Hind No. 286; *Bartsch No.* 29. Only state. VERY FINE PROOF, signed in the plate, REMBRANDT, 1656. In perfect condition.
From the Novak and Gawet collections.

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REMBRANDT VAN RIJN

53. PORTRAIT OF JAN LUTMA. *Etching.*

Hind No. 290; *Bartsch No.* 276. Second state of three, with window, signature, and title added. VERY FINE PROOF on India paper, signed in the plate, REMBRANDT, 1656. In perfect condition.

From the Judson S. Dutcher collection.

"Rembrandt produced one of his most masterly portrait etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, Janus Lutma of Groningen."—H. KNACKFUSS, *Rembrandt.*

"He [Rembrandt] admired nothing so much as a certain stern and manly grandeur resulting from the combination of the habits of reflection and much experience of the world."—P. G. HAMERTON.

[See illustration on opposite page]

REMBRANDT VAN RIJN

54. CHRIST ON THE MOUNT OF OLIVES (The Agony in the Garden). *Etching.*

Hind No. 293; *Bartsch No.* 75. Only state. SUPERB PROOF, signed in the plate, REMBRANDT; date, about 1657. In perfect condition. *Extremely rare.*

From the Friedrich Kalle and Rosenstamm collections.

"Whatever his definite beliefs, there is no question that the Bible stories always remained for him the noblest vehicle for the contemplation and interpretation of human character. . . . He shows his kinship with the world's greatest creators in never seeking after new subjects. The oldest, the simplest, the most direct gave him the greatest opportunity for the play of his own personality in their rendering. . . . In the vividness of his presentation he might be rendering scenes that he had lived through himself. In this depth of feeling he was almost unique amongst contemporary painters."—ARTHUR M. HIND.

"Here all the sorrows unite to overwhelm his soul and plunge it into an ocean of bitterness . . . What depth of feeling! What poetry in the setting of this august drama, and what grandeur in so small a frame! All nature mourns: the sky hides behind sinister clouds."—CHARLES BLANC.

[See illustration on front cover]

[NUMBER 53]

REMBRANDT VAN RIJN

55. PORTRAIT OF LIEVEN WILLEMSZ VAN COPPENOL. *Etching.*
Hind No. 300; *Bartsch No.* 283. Fifth state of six, before the plate was reduced in size. VERY FINE EARLY PROOF on paper with the watermark of 'Folly'. Etched about 1658. Slightly foxed but otherwise in excellent condition. This is one of Rembrandt's largest plates, and this impression is accompanied by an original autograph of the sitter.
From the collections of H. S. Theobold, Herm. Weber, and King Ferdinand of Portugal.

ROBERT NANTEUIL

Celebrated French engraver born at Rheims about 1630; died in 1678. "Nothing more admirable has been done in the realms of engraving than these quiet prints, in which there is no affectation, no parade of technical brilliance, and it is a question whether anything more sincere has been accomplished in the history of portraiture. The portraits of Nanteuil take their place with perfect dignity alongside of the subtle crayon portraits of the courtiers of Henry VIII, at Windsor Castle, and the exquisite drawings of the courtiers of Francis I and Henry II, which alone would make Chantilly worthy of a pilgrimage. Nanteuil's drawing is perfect and his massing of tones masterly; his expression of texture has both realism and breadth, and his indication of skin, by means of a system of very close and delicate short strokes, is an admirable solution of a problem which had been the despair of the entire school." —LOUIS R. METCALFE.

NANTEUIL, ROBERT

56. FRANÇOIS DE VENDÔME, DUC DE BEAUFORT. *Line-engraving.*
Dumesnil No. 33. BEAUTIFUL IMPRESSION, in the first state before the address of Mariette. In perfect condition.
From the Junius S. Morgan and Francis Bullard collections.

NANTEUIL, ROBERT

57. PETRUS BOUCHER. *Line-engraving.*
Dumesnil No. 47. VERY FINE PROOF, in the first state, in perfect condition. Also portrait of *Le Cardinal Barberin, D. No.* 30; and *Pierre Jeannin, D. No.* 192, only state. Together 3 pieces.

NANTEUIL, ROBERT

58. FRÉDÉRIC MAURICE DE LA TOUR D'AUVERGNE. *Line-engraving.*
Dumesnil No. 49. BEAUTIFUL IMPRESSION in the second state of five; in perfect condition.
From the Junius S. Morgan collection.

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NANTEUIL, ROBERT

59. PIERRE DU CAMBOUT, CARDINAL DE COISLIN. *Line-engraving.* *Dumesnil No.* 70. VERY FINE IMPRESSION, in the first state, before the pastoral cross. In perfect condition.

One of the most beautiful of Nanteuil's plates.

[See illustration]

NANTEUIL, ROBERT

60. HONORÉ COURTIN. *Line-engraving.*
Dumesnil No. 80. BEAUTIFUL IMPRESSION, in the first state, in perfect condition.
From the Kalle and Pelzer collections.

NANTEUIL, ROBERT

61. PETRUS PUTEANUS; JACOBUS PUTEANUS. *Line-engravings.*
Dumesnil No. 89. Two portraits on one plate, FINE IMPRESSION, in perfect condition. Also portrait of *Charles D'Orléans, D. No.* 86; FINE IMPRESSION, in perfect condition. Together 2 pieces.

NANTEUIL, ROBERT

62. NICOLAS FOUQUET. *Line-engraving.*
Dumesnil No. 98. VERY FINE PROOF, in the fifth state, in perfect condition. Also portrait of *Louis Hesselin, D. No.* 109; FINE IMPRESSION in the rare first state, before the border. Together 2 pieces.

NANTEUIL, ROBERT

63. MARIN CUREAU DE LA CHAMBRE, MEDICIN DU ROI. *Line-engraving.*
Dumesnil No. 116. VERY FINE PROOF, in perfect condition.
From the R. Pelzer collection.

NANTEUIL, ROBERT

64. MICHEL LE TELLIER, MINISTER OF STATE. *Line-engraving.*
Dumesnil No. 127. Only state. VERY FINE IMPRESSION, with margins; slightly foxed.
From the Wille and Junius S. Morgan collections.

NANTEUIL, ROBERT

65. MICHEL LE TELLIER. *Line-engraving.*
Dumesnil No. 131. SUPERB PROOF, in perfect condition. Also portrait of *Louis XIV, D. No.* 153; FINE IMPRESSION in the fourth state, in perfect condition. Together 2 pieces.

NANTEUIL, ROBERT

66. MICHEL LE TELLIER. *Line-engraving.*

Dumesnil No. 135. VERY FINE IMPRESSION of the first state; in perfect condition.

From the Junius S. Morgan collection.

NANTEUIL, ROBERT

67. HENRI DE LOMÉNIE DE BRIENNE. *Line-engraving.*

Dumesnil No. 148. VERY FINE PROOF, in the first state. In perfect condition.

NANTEUIL, ROBERT

68. LOUIS XIV. *Line-engraving.*

Dumesnil No. 155. VERY FINE PROOF, in the second state. In perfect condition.

From the Fritz Rumpf and Francis J. Bullard collections.

NANTEUIL, ROBERT

69. EDOUARD MOLÉ. *Line-engraving.*

Dumesnil No. 193. VERY FINE PROOF, in perfect condition. Also portrait of *Le Cardinal Mazarin, D. No.* 176-177; FINE IMPRESSION, in perfect condition. Together 2 pieces.

NANTEUIL, ROBERT

70. HENRI II DE SAVOIE, DUC DE NEMOURS. *Line-engraving.*

Dumesnil No. 199. VERY FINE PROOF, in the first state, before the inscription. In perfect condition.

From the Soliman Lieutaut and Halsey collections.

NANTEUIL, ROBERT

71. FRANÇOIS NESMOND, EVÊQUE DE BAYEUX. *Line-engraving.*

Dumesnil No. 202. VERY FINE PROOF, in perfect condition, from the Mariette collection. Also portrait of *Portier de Novion, D. No.* 207; FINE IMPRESSION. Together 2 pieces.

NANTEUIL, ROBERT

72. ANDRÉ LE FÈVRE D'ORMESSON. *Line-engraving.*

Dumesnil No. 209. VERY FINE IMPRESSION, in the first state. In perfect condition.

NANTEUIL, ROBERT

73. HARDOUIN DE PÉRÉFIXE DE BEAUMONT. *Line-engraving.*
Dumesnil No. 212. FINE IMPRESSION, in perfect condition. Also portrait of *Petrus Poncet;* GOOD IMPRESSION in the third state, before the date 1673. *D. No.* 215. Together 2 pieces.

NANTEUIL, ROBERT

74. JEAN FRANÇOIS SARASIN. *Line-engraving.*
Dumesnil No. 220. GOOD IMPRESSION. Also portraits of *Denys Talon, D. No.* 228, and *Guillame de Lamoignon,* by Nanteuil; *Gasper de Fieubet* by Pitau; *Jacobus N. Colbert* by Drevet; and late impressions of *Pompone* by Nanteuil and *D'Auvergne* by Masson. All line-engravings. Together 7 pieces.

NANTEUIL, ROBERT

75. PIERRE SEGUIER DE ST. BRISSON, PRÉVÔT DE PARIS. *Line-engraving.*
Dumesnil No. 224. Only state. VERY FINE PROOF, in perfect condition.
From the Junius S. Morgan collection.

ANTOINE MASSON

Celebrated French engraver born at Louri near Orleans in 1636; he passed most of his life in Paris, where he died in the year 1700. "Among French masters Antoine Masson is conspicuous for brilliant hardihood of style, which, though failing in taste, is powerful in effect. Metal, armor, velvet, feather, seem as if painted. He is also most successful in the treatment of hair. His immense skill made him welcome difficulties, as if to show his ability in overcoming them."—CHARLES SUMNER, *The Best Portraits in Engraving.*

MASSON, ANTOINE

76. GUILLAUME DE BRISACIER. *Line-engraving.*
Dumesnil No. 15. After Mignard. VERY FINE PROOF, in the second state; slight repair in upper left corner, otherwise in fine condition.
"Masson's undoubted masterpiece, however, from an artistic as well as from a technical standpoint, is his beautiful portrait of the Queen's secretary, Brisacier, called 'The Gray-haired Man', a masterpiece of engraving, and a worthy companion to Nanteuil's 'Pompone' and Edelinck's 'Philippe de Champaigne'."—WILLIS O. CHAPIN.

[See illustration]

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GERARD EDELINCK

Celebrated engraver born at Antwerp in 1640; died in 1707. "Younger than Nanteuil by ten years, Gerard Edelinck excelled him in genuine mastery. Born at Antwerp he became French, by adoption, occupying apartments in the Gobelins, and enjoying a pension from Louis XIV. Longhi says that he is the engraver whose works not only, according to his own judgment, but that of the most intelligent, deserve the first place among exemplars, and he attributes to him all perfections in highest degree; design, chiaroscuro, aerial perspective, local tints, softness, lightness, variety, in short everything which can enter into the most exacting representation of the true and beautiful without the aid of color. Others may have surpassed him in particular things, but according to the Italian teacher, he remains, by common consent, the 'Prince of Engravers'. Another critic calls him 'King'. It requires no remarkable knowledge to recognize his great merits. Evidently, he is a master, exercising sway with absolute art, and without attempts to bribe the eye with special effects of light, as on metal or satin."—CHARLES SUMNER.

EDELINCK, GERARD

77. PHILIPPE DE CHAMPAIGNE. *Line-engraving.*
Dumesnil No. 164. VERY FINE EARLY PROOF, before the slip of the graver in the foliage behind the head. In perfect condition. After his own painting.

"The work which goes the most to my blood, and with regard to which Edelinck, with good reason, congratulated himself, is the portrait of Champaigne. I shall die before I cease to contemplate it with wonder, always new. Here is seen how he was equally great as designer and engraver."—GIUSEPPE LONGHI.

PIERRE-IMBERT DREVET

Clebrated French engraver born in 1697; died in 1739. "The son, Pierre Imbert Drevet (1697-1739), developed a rare excellence, improving even upon the technics of his predecessor, and gilding his refined gold. The son was a born engraver, for at the age of thirteen he produced an engraving of exceeding merit. He manifested a singular skill in rendering different substances, like Masson, by the effect of light, and at the same time gave to flesh a softness and transparency which remain unsurpassed. To these he added great richness in picturing costumes and drapery, especially in lace."—CHARLES SUMNER, *The Best Portraits in Engraving.*

DREVET, PIERRE-IMBERT

78. JACQUES BÉNIGNE BOSSUET (Bishop of Meaux). *Line-engraving.*
Firmin-Didot No. 12. After the painting by Rigaud. FINE IMPRESSION; slightly foxed, repaired and mounted. Also the famous engraving of *Gellius de Bouma,* by Cornelis Visscher; FINE IMPRESSION, from the Junius S. Morgan collection. Together 2 pieces.

"It was at twenty-six years of age that he engraved the marvelous portrait of Bossuet, one of the *chefs-d'oeuvre* of engravings. 'One can desire nothing more

able', cries Mariette, 'than this admirable plate', and in fact it would seem almost impossible that the art of engraving could exceed such a pitch of perfection. All the qualities of the engraver seem consummated in this superb plate: facility of execution, harmony of figure, and above all exquisite distribution of light. One's admiration for detail should cede, according to our idea, to the admiration compelled by the nobility of the ensemble."—BARON PORTALIS, *Les Graveurs de XVIII Siècle.*

GIOVANNI BAPTISTA PIRANESI

Celebrated Italian etcher born in 1720; died in 1778. Piranesi was an eminent designer and engraver of ruins and architectural subjects. He has been called "the "Rembrandt of architecture" on account of his admirable management of light and shade, which give force and vigor to his works.

PIRANESI, GIOVANNI BAPTISTA

79. THE PANTHEON; TOMB OF CECILIA METELLA. *Etchings.*
FINE EARLY PROOFS of these two famous etchings, together with five other Roman views also of the early editions. In perfect condition. Together 7 pieces.

JAMES MACARDELL

Celebrated English mezzotint engraver born in Cow-Lane (afterwards renamed Greek-Street) in Dublin about 1729; died in 1765. He may be said to have carried the art onward from the point to which it was brought by Faber, by adopting boldness, decision, and freedom of handling without losing either accuracy or truth. His talents were duly appreciated by the great painters of his time, especially Reynolds, who considered, as Northcote tells us, that his own fame would be preserved by MacArdell's engravings, when the paintings had faded away.

MACARDELL, JAMES

80. LADY FENHOULET, ANNE DAY. *Mezzotint.*
C. Smith No. 53. Engraved by MacArdell after the painting by Reynolds. VERY FINE PROOF in the first state, before all letters. In perfect condition, with margins.

EDWARD FISHER

Celebrated English mezzotint engraver born in 1730; died in 1785. After being employed as a hatter, he turned his attention to engraving; though as no mezzotints by him that were engraved on the other side of the Irish Channel are known, it is thought possible he learned to engrave in London, and perhaps from MacArdell. His works comprise some seventy or eighty plates, many of them extremely good. In style his engraving resembles that of MacArdell.

FISHER, EDWARD

81. LADY ELIZABETH KEPPEL. *Mezzotint.*
Smith No. 36. After the painting by Reynolds. VERY FINE PROOF, of the third state of five, before the first inscription was erased; trimmed to engraved surface. In fine condition.

JOHN JACOBE

Celebrated engraver born in 1733; died in 1797. This Austrian mezzotint engraver was born at Vienna and went to London, where he produced some fine plates. He returned later to his native city and continued to engrave there.

JACOBE, JOHN

82. THE HONORABLE MISS MONCKTON. *Mezzotint.*
Smith No. 6. After the painting by Sir Joshua Reynolds. FINE IMPRESSION, with inscription. Margins at top and sides, cut at bottom inside plate-mark; upper right corner repaired.

VALENTINE GREEN

Celebrated English mezzotint engraver born at Hales-Owen, near Birmingham, in 1739; died in 1813. He was intended by his father for the profession of law, for which purpose he was placed under a respectable practitioner at Evesham in Worcester, with whom he passed two years; but, having a taste for drawing, he abandoned his office and became a pupil of Robert Hancock, the potter and engraver of Worcester. In 1765 he came to London, and after he exhibited at the Society of Artists, his mezzotint work was attended with great success. In 1774 he made his début on the walls of the Royal Academy, the next year he was elected Associate and

was appointed engraver to George III, and in 1779 he was granted the exclusive privilege of engraving from pictures in the Dusseldorf Gallery, an enterprise which, however, eventually resulted in a loss. He was the first keeper of the British Institution. He lived for many years in Newman-street, Oxford-street, from whence he published a great number of his plates.

GREEN, VALENTINE

83. LADY ELIZABETH COMPTON. *Mezzotint.*

Smith No. 27. After the painting by Sir Joshua Reynolds. FINE PROOF in the first state, before the name of the personage; the remainder of the inscription appears in scratched letters. A few surface scratches repaired.

GREEN, VALENTINE

84. ANN, DUCHESS OF CUMBERLAND. *Mezzotint.*

Smith No. 31. After the painting by Thos. Gainsborough and Cosway. GOOD IMPRESSION, in the first state; small margins, a few surface scratches repaired.

GREEN, VALENTINE

85. GEORGIANA, DUCHESS OF DEVONSHIRE. *Mezzotint.*

Smith No. 37. After the painting by Sir Joshua Reynolds. BEAUTIFUL IMPRESSION in the first state, before the name of the personage, but with the remainder of the inscription in scratched letters. Trimmed to engraved surface; in excellent condition.

GREEN, VALENTINE

86. MARY ISABELLA, DUCHESS OF RUTLAND. *Mezzotint.*
Smith No. 115. After the painting by Sir Joshua Reynolds. FINE IMPRESSION, with full inscription. Small margins; cracked and nicked, otherwise in fine condition.

[See illustration]

GREEN, VALENTINE

87. EMILY MARY, COUNTESS OF SALISBURY. *Mezzotint.*
Smith No. 116. After the painting by Reynolds. VERY FINE IMPRESSION in the first state, before the name of the personage, the remainder of inscription in scratched letters. Margins trimmed to engraved surface. In fine condition.
Duplicate from the British Museum collection.

JAMES WATSON

Celebrated English mezzotint engraver born at Dublin about 1740; died in 1790. "James Watson also learned from MacArdell the true pictorial way of mezzotint, which, with facile craftsmanship, enabled him to become very early in his career one of Reynold's most faithful and frequent interpreters (it is curious to note that Watson was selected to engrave Reynold's portraits of mothers with their children). His touch was delicate rather than vigorous, and his sense of tone was keen for rich as for simple harmonies. An assiduous worker, he was so scrupulous as to the quality of his work, that if it did not satisfy him he would destroy the plate and start a fresh one. Consistency of quality therefore stamped the numerous plates of James Watson, as prosperity brightened his home, till he died in the very prime of his powers; but in nothing was he happier than in his gifted daughter Caroline, who holds among the stipple engravers as distinguished a place as her father does among mezzotinters."—M. C. SALAMAN, *Old English Mezzotints.*

WATSON, JAMES

88. ANN, LADY STANHOPE. *Mezzotint.*
Goodwin No. 53. After the painting by Sir Joshua Reynolds. GOOD IMPRESSION; a few small repairs on the upper margin.
From the Hoskier collection.

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WATSON, JAMES

89. LUCINDA, MISS MOORE. *Mezzotint.*

Goodwin No. 85. Engraved by Watson after the painting by Falconet. FINE IMPRESSION in the second state, with the artists' names in traced letters; small margins.

WATSON, JAMES

90. HER ROYAL HIGHNESS ANNE, DUCHESS OF CUMBERLAND. *Mezzotint.*

Goodwin No. 96. After the painting by Sir Joshua Reynolds. BEAUTIFUL IMPRESSION, with full inscription. Trimmed to engraved surface; a few small marginal repairs, otherwise in fine condition.

WATSON, JAMES

91. PORTRAIT OF MRS. BUNBURY. *Mezzotint.*

Goodwin No. 114. Engraved by James Watson after the painting by Reynolds. VERY FINE IMPRESSION in the third state, with the name of the personage. Margin trimmed at bottom, otherwise in fine condition.

THOMAS WATSON

Celebrated English mezzotint engraver, born in 1743; died in 1781. His style is bold and powerful, resembling that of Dickinson, and he produced several works in stipple engraving.

WATSON, THOMAS

92. LADY CATHERINE BAMPFYLDE. *Mezzotint.*

Smith No. 2. After the painting by Reynolds. SUPERB PROOF in the second state, with artists' names and publication line in engraved letters. Small margins, in excellent condition.

[See illustration]

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[NUMBER 93]

WATSON, THOMAS

93. MRS. BERESFORD, MRS. GARDINER, LADY TOWNSHEND, Known as the Irish Graces. *Mezzotint.*

Smith No. 6. After the painting by Sir Joshua Reynolds. Fine impression of the second state, before the names were erased and a new title, "A Sacrifice to Hymen", was put on the plate. Trimmed to engraved surface; a few repairs along margins.

From the collection of Queen Victoria.

[See illustration]

WATSON, THOMAS

94. LADY BROUGHTON. *Mezzotint.*

Smith No. 8. After the painting by Sir Joshua Reynolds. SUPERB PROOF in second state, with full inscription. Trimmed to engraved surface; fold on upper right corner and slightly foxed.

The rarest of all English mezzotints.

WATSON, THOMAS

95. THE HON. MRS. PARKER. *Mezzotint.*

Smith No. 28. After the painting by Sir Joshua Reynolds. VERY FINE PROOF in the second state, before the name of the personage. Trimmed to plate-mark; edges and corners slightly nicked.

WATSON, THOMAS

96. THE CONFIDANTS OR LE BILLET-DOUX. *Mezzotint.*

Smith No. 41. After the painting by Martin. VERY FINE PROOF, with inscription, published May 20, 1780. Small margins, in perfect condition.

WILLIAM DICKINSON

Celebrated English mezzotint and stipple engraver born at London in 1746; died at Paris in 1823. "With a pictorial sense that was exquisite and a touch full of vivacity and vigor, Dickinson, of course, became one of Sir Joshua Reynolds' truest interpreters. His prints after the master are among those most valued by collectors."—M. S. SALAMAN.

DICKINSON, WILLIAM

97. HER GRACE THE DUCHESS OF DEVONSHIRE AND VISCOUNTESS DUNCANNON. *Stipple engraving.*

Engraved by W. Dickinson after the painting by Angelica Kauffmann. GOOD IMPRESSION with the inscription. Margins trimmed to plate-mark and repaired.

JOHN JONES

Celebrated English mezzotint engraver born about 1745; died in 1799. ". . . Having learned the art of mezzotinting he soon advanced to a high position among his contemporaries, and was employed by the principal painters of his time. . . . He also used stipple well within the limitation of the medium, and though his prints have a quality of breadth, he never made the mistake of striving for mezzotint effects."—ALFRED WHITMAN, *Masters of Mezzotint.*

JONES, JOHN

98. THE HONORABLE MRS. TOLLEMACHE, In the Character of Miranda. *Mezzotint.*

Smith No. 73. After the painting by Sir Joshua Reynolds. Fine impression with the inscription, margins trimmed to plate-mark at top and sides, and inside plate-mark at bottom.

JOHN RAPHAEL SMITH

Celebrated English mezzotint engraver born in 1752; died in 1812. "The artist whose achievements were the most brilliant, and who stands out as perhaps the most accomplished mezzotint engraver the art has ever produced, is John Raphael Smith, son of the landscape painter, "Smith of Derby," who was born in that city in 1752 and whose work covers the period from 1769 until about 1807. At first Smith was apprenticed to a draper, and upon his arrival in London in 1767 he continued for a short time as a shopman, but he soon commenced to follow art, and quickly attained dexterity. A portrait of *Pascale Paoli* is dated 1769, and from that time he made rapid and consistent progress, his style broadening, his knowledge of the principles of art extending, and his mastery over the technicalities of mezzotint becoming more and more complete, until we have plates after the leading painters of his day that hold the highest position as masterpieces of the art. Being a painter both in miniature and large, as well as an engraver, he was able to bring much artistic knowledge to bear upon his plates; and there being a close bond between the engraver and his paintings, he seemed almost able to endow his plates with the very thoughts of the men whose pictures he was translating, so that we may almost fancy the actual strokes of the brush instead of those of the scraper."—ALFRED WHITMAN, *Masters of Mezzotint.*

SMITH, JOHN RAPHAEL

99. THE HONORABLE MRS. BOUVERIE. *Mezzotint.*

Smith No. 19. After the painting by Hoppner. VERY FINE PROOF in first state, before letters; margins trimmed inside plate-mark.

SMITH, JOHN RAPHAEL

100. MRS. CARNAC. *Mezzotint.*

Smith No. 31. After the painting by Reynolds. BEAUTIFUL IMPRESSION in the second state, inscription in scratched letters; margins trimmed.

SMITH, JOHN RAPHAEL

101. THE CLAVERING CHILDREN. *Mezzotint.*

Smith No. 41. After the painting by Romney. VERY FINE PROOF in the first state, with the artists' names in scratched letters. In fine condition; margins trimmed to engraved surface.

SMITH, JOHN RAPHAEL

102. LADY CATHERINE PELHAM CLINTON. *Mezzotint.*

Smith No. 43. After the painting by Reynolds. VERY FINE IMPRESSION, published February, 1782. With margins; plate-mark slightly cracked.

SMITH, JOHN RAPHAEL

103. MRS. PHOEBE HOPPNER, SOPHIA WESTERN. *Mezzotint.*

Smith No. 87. After the painting by Hoppner. VERY FINE PROOF in the first state, before the border line and before the changes in the face. Margins trimmed to plate-mark. *Extremely rare, probably unique.*

JOHN YOUNG

Celebrated English mezzotint engraver born in 1755; died in 1825. "Another of J. R. Smith's distinguished pupils was John Young, who was however senior to the Wards. He was a man of high attainments and sterling character, with a fine pictorial sense in his treatment of copper. Engraver on mezzotint to the Prince of Wales, from 1789 he succeeded Valentine Green as keeper of the British Institution."—M. L. SALAMAN, *The Old Engravers of England.*

YOUNG, JOHN

104. LADY ANN LAMBTON AND FAMILY. *Mezzotint.*

Smith No. 46. After the painting by Hoppner. SUPERB PROOF, in the first state of three, with the word *"Proof"*, before letters. Published in 1799.

WILLIAM WARD

Celebrated English mezzotint engraver born in 1766; died in 1826. "Beginning engraving under the skilful guidance of J. R. Smith, he soon achieved success, and successively became mezzotint engraver to the Duke of York and the Prince of Wales, and in 1814 was elected A.R.A. William was a diligent man and produced considerably over a hundred plates, many of which are of great importance. The field of his labor covers portraiture and domestic and animal subjects, the latter including many after his brother-in-law, George Morland. Indeed, the style of William Ward was so admirably adapted to Morland's work that he scraped fully forty of his subjects; and thus the work of the two men became so united that the mention of the name of the engraver recalls that of the scape-grace painter. Redgrave truthfully estimates William Ward's engravings when he describes them as 'artistic, full of spirit and truth, excellent in feeling of colour, the flesh tints tender without weakness, the light and shade powerful.' "—ALFRED WHITMAN, *Masters of Mezzotint.*

WARD, WILLIAM

105. ELIZABETH, COUNTESS OF MEXBOROUGH. *Mezzotint.*
Smith No. 58. Engraved by W. Ward after the painting by Hoppner. VERY FINE PROOF, published December 1784; margins trimmed at top and sides inside plate-mark.

JOHN POTT

English mezzotint engraver of the eighteenth century.

POTT, JOHN

106. LADY CHARLES SPENCER. *Mezzotint.*
Smith No. 1. Engraved by John Pott after the painting by Reynolds. FINE IMPRESSION with the inscription; margins trimmed to plate-mark.

JEAN FRANÇOIS MILLET

Celebrated French painter and etcher born in the little village of Gruchy on the Norman coast, October 4, 1814; died at Barbizon, January 20, 1875. "A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon."—MRS. SCHUYLER VAN RENSSELAER.

"Fashions in art will change. Some living artists who have acquired great fame have perhaps already 'outlived their immortality', while others, today unheralded, will some

day be famous. But in the roll of honor of the nineteenth century there is no name more certain to go down to posterity as that of a master in art than the name of Jean François Millet."—FREDERICK KEPPEL.

MILLET, JEAN FRANÇOIS

107. PEASANTS GOING TO WORK. *Etching.*

Delteil No. 19. First state of seven. SUPERB PROOF in this extremely rare state, signed and dedicated in pencil as follows: (*Premier état*), *Mr. Jules Niel,* 26 *Novembre* 1863, *J. F. Millet.* On fine old French paper in perfect condition.

"But, to tell the truth, peasant subjects suit my nature best, for I must confess, at the risk of your taking me to be a socialist, that the human side is what touches me most in art, and that could I only do what I liked, or at least attempt to do it, I would paint nothing that was not the result of an impression directly received from Nature, whether in landscape or in figures."—JEAN-FRANÇOIS MILLET, *Letter to Alfred Sensier.*

SIR FRANCIS SEYMOUR HADEN

Born in London September 16, 1818; died in 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art. He is frankly a pupil of Rembrandt, but so thoroughly modern that tradition never stands between him and nature. His manner is so entirely in harmony with the nature of the art, that no man's work, except Rembrandt's, is a safer example in this respect. . . . He is master of foliage, he has drawn some trees magnificently, both as to wood and leaves; there is no better stem and branch drawing than his in all contemporary art."—P. G. HAMERTON.

"Dealing with etching, he has wrung from it generally the effects most specially vouchsafed to it: he has taken advantage of its possible economy, of its power of swift suggestiveness; he has never, at all events, employed it to realize the ends to which other methods of engraving might be directed more appropriately: he has asked from it its own fruits, and not the fruits which ripen for the elaborate line engraver."—FREDERICK WEDMORE.

"There is a growing tendency among the younger and more 'advanced' collectors to belittle Seymour Haden and his work. Unquestionably there are many etchings which

[Concluded on following page]

fall short of his best, but *at his best*, in the dozen or two plates of which he himself approved, he towers far above any of his contemporaries, and there seems little likelihood of his supremacy in landscape being seriously threatened."—*Engravers and Etchers*.

HADEN, SIR FRANCIS SEYMOUR

108. MYTTON HALL. *Drypoint*.

Harrington No. 14. Published state, with signature and date etched in the plate. BEAUTIFUL RICH PROOF on Japan paper, signed in pencil, SEYMOUR HADEN. In perfect condition.

Mytton Hall is an old Henry VII house on the bank of the river Ribble in Lancashire.

HADEN, SIR FRANCIS SEYMOUR

109. EGHAM LOCK. *Etching*.

Harrington No. 16. Second state of three, before the plate was mezzotinted. FINE IMPRESSION, signed in pencil, SEYMOUR HADEN. In perfect condition.

HADEN, SIR FRANCIS SEYMOUR

110. EARLY MORNING—RICHMOND. *Etching*.

Harrington No. 22. First state of two, before the foul biting was removed. BEAUTIFUL RICH PROOF on Japan paper, signed in pencil, SEYMOUR HADEN. In perfect condition.

HADEN, SIR FRANCIS SEYMOUR

111. SHERE MILL POND. *Etching*.

Harrington No. 38. Second state of two. BEAUTIFUL RICH PROOF, signed in pencil, SEYMOUR HADEN. In perfect condition.

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HADEN, SIR FRANCIS SEYMOUR

112. A SUNSET IN IRELAND. *Drypoint.*

Harrington No. 51. Second of two, published states, BEAUTIFUL RICH PROOF, signed in pencil, SEYMOUR HADEN; margins slightly stained.

"The most poetical drypoint landscape that exists. These are strong words—and so are those I have used about the other plates in the book—but I have selected the best etchings—those which are universally acknowledged to be the best, and the ones which should be known to all lovers of prints, and prized by print lovers, and therefore they demand the highest praise. No one has better rendered the heavy dense foliage of the summer woods, or so well contrasted it with the painted sky reflected in the slow moving water, or better put the design on the plate."

"In two or three of the drypoints, *A Sunset in Ireland* the best by far, where he is quite himself, he is exquisite, in feeling, in line, and in colour; this is one of the most beautiful landscapes ever made, far better than any by Rembrandt, far better than any of Whistler's; but in this case Haden was doing something for himself."—JOSEPH PENNELL.

[See illustration]

HADEN, SIR FRANCIS SEYMOUR

113. BREAKING UP OF THE "AGAMEMNON". *Etching.*

Harrington No. 145. Second state of two. VERY FINE PROOF, signed in pencil, SEYMOUR HADEN. In perfect condition.

"The sentiment of this etching is very like that of Turner's well known picture the *Téméraire*. In the picture the old war-ship of the heroic time is being towed to her last berth, there to be broken up like a rotten cask; in the etching another such old war-ship has actually arrived at her last berth, and the destroyers are already at work upon her. If there is any sight in the world which can touch the heart of an Englishman, it is this. . . . The *Agamemnon*, to Mr. Haden, was not merely a floating wooden thing of rather a picturesque shape, nor was that figure-head, with its British-Greek helmet and crest, merely a reference to the war with Troy, for the wooden Agamemnon has been in sublimer battle than any Grecian leader . . .

"With such a subject as this for a motive, an etcher will do manly work, if the strength to do it is in him. And this *is* manly work."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

114. A BRIG AT ANCHOR. *Etching.*

Harrington No. 147. Published state. FINE IMPRESSION, signed in pencil, SEYMOUR HADEN. Also trial proof from the Drake collection of *H. No.* 85, *Isleworth, H. No.* 10, *Amalfi,* signed, and *H. No.* 114, *Moat House,* unsigned. Together 4 pieces.

HADEN, SIR FRANCIS SEYMOUR

115. GRAYLING FISHING. *Mezzotint.*

Harrington No. 241. Only state. FINE IMPRESSION, signed in pencil, SEYMOUR HADEN. In perfect condition.

CHARLES MERYON

Celebrated French etcher born in Paris in 1821; died there in 1868. "But we must turn now to a great poet-etcher, one of the greatest masters that the copper plate has ever known and one of the most tragic and piteous figures in the history of art. When Charles Meryon after his sea-wanderings and his failure as a painter, found his true vocation with needle and mordaunt, his strange and weird genius, haunted by the mysterious beauty that the centuries had stamped upon Paris, expressed itself through an artistic record of her old buildings that was soundly while imaginatively picturesque, yet personally reflective to an extraordinary degree."—M. L. SALAMAN.

"By the severity, the delicacy, and the certitude of his design, M. Meryon recalls what is best in the old *aqua-fortistes*. I have rarely seen represented with more poetry the natural solemnity of a great capital. The majesties of accumulated stone, the spires pointing a finger to the skies, the obelisks of industry vomiting their thick clouds of smoke heavenward, the prodigious scaffoldings of monuments under repair, relieved against the solid mass of architecture, their tracing of a filmy and paradoxical beauty, the misty sky charged with wrath and with rancor, the depths of the perspectives augmented by the thought of the dramas contained therein—none of the complex elements of which the dolorous and glorious setting of civilization is composed is here forgotten."—CHARLES BAUDELAIRE.

"Since you know Mr. Meryon tell him that his splendid etchings have dazzled me. Without color, with nothing save shadow and light, chiaroscuro pure and simple and left to itself: that is the problem of etching. M. Meryon solves it magisterially. What he does is superb. His plates live, radiate and think."—VICTOR HUGO to CHARLES BAUDELAIRE (April 29, 1860).

"These etchings are magnificent things. We must not allow this splendid imagination to be worsted in the struggle. Strengthen him by all the encouragements possible."—VICTOR HUGO.

"It is the work of a painter and a poet. Whether they show us *Notre Dame* or the *Morgue*, the *Pont-au-Change* or the *Palais de Justice*, the *Pompe Notre-Dame* or the *Rue des Mauvais Garçons*, there is imprinted upon Meryon's etchings such an extraordinary *cachet* of melancholy and pride, of truth and picturesqueness, that the Paris now demolished—with those abrupt contrasts of light and shadow, those roofs denticulating the blue sky, and those old walls with that indelible patina which time had conferred on them—lives again in them . . . Yet the public frequently favours only those mediocrities doomed to be forgotten tomorrow, and does not recognize those artists whom the future will crown."—PHILIPPE BURTY.

MERYON, CHARLES

116. ARMES SYMBOLIQUES DE LA VILLE DE PARIS. *Etching.*
Wright No. 21. Third state of three, etched in 1854. FINE IMPRESSION on old French paper, in perfect condition.
From the A. Barrion collection.

MERYON, CHARLES

117. LE STRYGE. *Etching.*

Wright No. 23. Eight and last state. FINE IMPRESSION, signed in the plate with the initials C.M. On Japan paper, in perfect condition.

MERYON, CHARLES

118. L'ARCHE DU PONT NOTRE-DAME, PARIS. *Etching.*

Wright No. 25. Fourth state of five, with the name and address of Meryon and the date *"Paris,* 1853", in lower margin. SUPERB PROOF on green paper, with pencil dedication reading *"A Monsieur P. Laudry, son tout dévoué, C. Meryon"*. In perfect condition.

"No work ever done in the world has been more absolutely honest, more free from executive affectation, or pride of method. He had great subtlety and delicacy of observation and a perception of truth so clear that it is strange how such bright insight can be compatible with any cloud or malady of the mind. His work was sanity itself."—P. G. HAMERTON.

"One of the most perfect plates when seen in an early state. But this reservation applies to most Meryons."—E. S. LUMSDEN.

[See illustration]

MERYON, CHARLES

119. LA RUE DES MAUVAIS GARÇONS, PARIS. *Etching.*

Wright No. 27. Third and last state, with the verses across the top of the plate. FINE IMPRESSION, in rich brown ink, on French paper. In perfect condition.

[NUMBER 118]

[NUMBER 120]

MERYON, CHARLES

120. LA TOUR DE L'HORLOGE, PARIS. *Etching.*

Wright No. 28. Third state of ten, with the initials C.M. in upper right corner. VERY FINE PROOF on green paper. In perfect condition.

[See illustration]

MERYON, CHARLES

121. TOURELLE DE LA RUE DE LA TIXERANDERIE. *Etching.*

Wright No. 29. Third state of five, before all descriptions on lower margin. Signed in the plate with the initials C.M. FINE RICH PROOF on ribbed paper. In perfect condition.

"The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Meryon alone could have seen the full artistic availableness of the modern chimneys and roof."—P. G. HAMERTON.

MERYON, CHARLES

122. TOURELLE DE LA RUE DE LA TIXERANDERIE. *Etching.*

Wright No. 29. Third state of five, before all inscriptions on lower margin. Signed in the plate with the initials C.M. FINE IMPRESSION on old French paper, in perfect condition.

MERYON, CHARLES

123. SAINT-ETIENNE-DU-MONT, PARIS. *Etching.*

Wright No. 30. Fifth state of eight, before the inscription. FINE IMPRESSION on China paper, in perfect condition.

"The *St. Etienne-du-Mont* is one of those etchings which possess the abiding charm of perfect things. In it a subject entirely beautiful and dignified is treated with force and refinement of spirit, and with faultless exactitude of hand. It shows—nothing can better show—the characteristic of Meryon, the union of the courage of realism and the sentiment of poetry."—FREDERICK WEDMORE.

MERYON, CHARLES

124. SAINT-ETIENNE-DU-MONT, PARIS. *Etching.*

Wright No. 30. Sixth state of eight, still before the inscription, but after the head and arms of the workman had been reinserted. FINE IMPRESSION on China paper, in perfect condition.

MERYON, CHARLES

125. SAINT-ETIENNE-DU-MONT, PARIS. *Etching.*

Wright No. 30. Eighth state of eight, with full inscription. FINE IMPRESSION, on ribbed paper, in perfect condition.

MERYON, CHARLES

126. LA POMPE NOTRE-DAME, PARIS. *Etching.*

Wright No. 31. Seventh state of nine, with lettering on lower margin, *"La Pompe Notre-Dame—Publié par l'Artiste"*, etc. FINE IMPRESSION on India paper, in perfect condition.

"This etching of *La Pompe Notre-Dame* gives as nearly as possible a faithful view of this structure which, it is said, is shortly to be demolished. Nevertheless I have permitted myself a certain freedom in depicting it, as I desired to minimize its heavy appearance by modifying certain details. Thus the towers of Notre-Dame stand higher above the houses than they do in reality; but I consider these licenses permissible since it is, so to speak, in this way that the mind works as soon as the actual objects which have arrested its attention have disappeared from sight."—CHARLES MERYON to Paul Mantz, June 4th, 1853.

MERYON, CHARLES

127. LA POMPE NOTRE-DAME, PARIS. *Etching.*

Wright No. 31. Seventh state of nine, with lettering on lower margin, *"La Pompe Notre-Dame—Publié par l'Artiste"*, etc. FINE IMPRESSION on China paper, in perfect condition.

MERYON, CHARLES

128. LA POMPE NOTRE-DAME, PARIS. *Etching.*

Wright No. 31. Ninth and final state, with lettering in upper right corner replaced by the initials C.M. and the number "8" appearing in the lower left corner. FINE IMPRESSION, in perfect condition. *Only thirty proofs were printed in this state.*

From the Dowdeswell collection.

MERYON, CHARLES

129. LE PONT NEUF, PARIS. *Etching.*

Wright No. 33. Ninth state of ten, with the Mint chimney-stack and the inscriptions below the border line removed. In the margin is *"Le Pont-Neuf"* in tall thin capitals. FINE RICH PROOF on China paper, in perfect condition.

"The *Pont Neuf* is the most picturesque of existing Parisian bridges . . . The wonder is that the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion and fail at the very instant of fruition."—P. G. HAMERTON.

MERYON, CHARLES

130. LE PONT NEUF, PARIS. *Etching.*

Wright No. 33. Ninth state of ten, with the Mint chimney-stack and the inscriptions below the border line removed. In the margin is *"Le Pont Neuf"* in tall thin capitals. FINE IMPRESSION on China paper, in perfect condition.

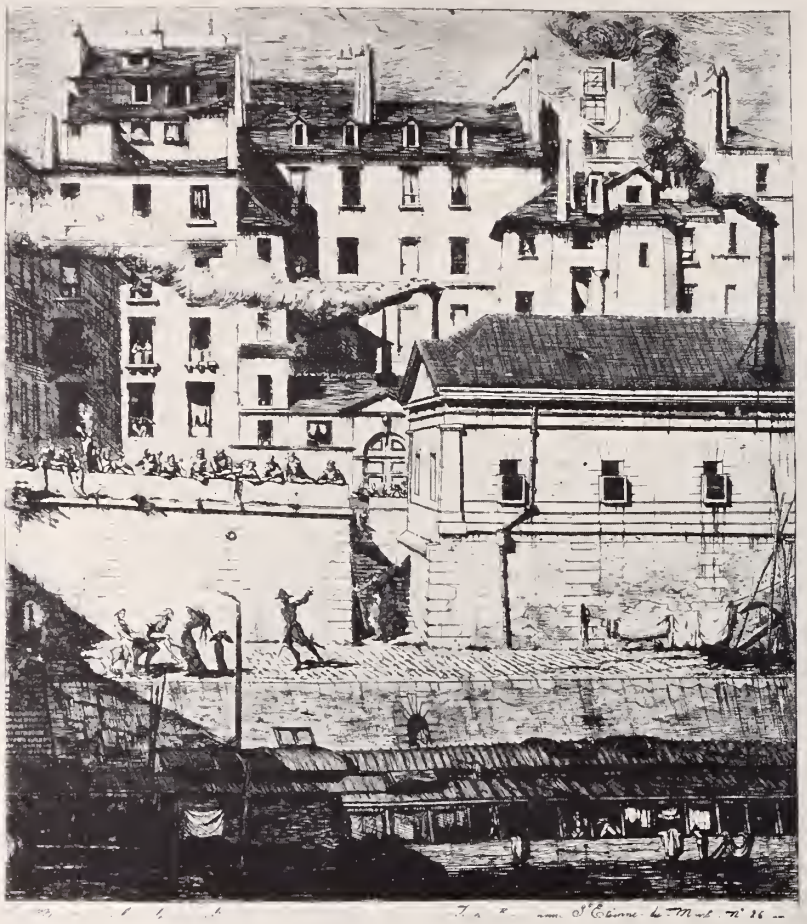
MERYON, CHARLES

131. LE PONT-AU-CHANGE, PARIS. *Etching.*

Wright No. 34. Twelfth and final state, with many balloons in the sky. GOOD IMPRESSION on China paper, in perfect condition.

"This etching is one among many in Meryon's works where the air is as full of vitality as the earth, and where both in accord combine a gracefulness very rarely encountered in works of this class."—PHILIPPE BURTY.

"The *Pont-au-Change*—both the large original etching and the exquisite interpretation of Nicolle's old design—the *Pont-Neuf*, the great *Abside* itself with its foreground of Seine stream, will show us that no one like Meryon has depicted running water, now shallow, now deep, never mirror-like, never gathered into waves, but rippling pleasantly against the angle of the bridge piers, or flowing moody and sullen under its darkest arches; now in happy sunlight; now in profound and blackened shadow."—FREDERICK WEDMORE.



[NUMBER 132]

MERYON, CHARLES

132. LA MORGUE, PARIS. *Etching.*

Wright No. 36. Fourth state of seven, with the name and address of Meryon and the date in the lower margin. FINE IMPRESSION on ribbed paper, in perfect condition.

"This print, quite as renowned as the preceding (*Le Pont-au-Change*), if not more so, is, in our opinion, the most precious piece of the entire series; the genius of the immortal artist here reveals itself in its extraordinary power, its inimitable and unsurpassable magic."—GUSTAVE BOURCARD.

[Description concluded on following page]

"Some amateurs consider this etching of the *Morgue* the most remarkable of the whole series. It would be impossible to make a more moving picture of a group of houses such as these, which in actuality have nothing about them to produce any emotion. This pile of roofs, this medley of angles, this blinding light which serves to throw up in greater relief the contrasts between the various shadows and this old building which under the needle of the artist assumes a vague resemblance to an antique tomb, combine to form an enigma of which the sinister solution is provided by the group of people. A corpse has been recovered from the Seine. A crowd on the parapet watches the drama which is being enacted at the water's edge. A girl weeps, a woman falls backward fainting, overcome by despair. The gendarme instructs the boatmen to carry the corpse of the unfortunate wreck of misery or debauch into the Morgue to which he points."—PHILIPPE BURTY.

[See illustration]

MERYON, CHARLES

133. LA MORGUE, PARIS. *Etching.*

Wright No. 36. Fourth state of seven, with the name and address of Meryon and the date in the lower margin. GOOD IMPRESSION on ribbed paper, in perfect condition.

MERYON, CHARLES

134. LA MORGUE, PARIS. *Etching.*

Wright No. 36. Sixth state of seven, with Delatre's name added below the title in small capitals; the number "11" appears in the upper right corner. FINE IMPRESSION on China paper, in perfect condition.

MERYON, CHARLES

135. LA MORGUE, PARIS. *Etching.*

Wright No. 36. Seventh and final state, with the words *"Imagerie Religieuse Exportation"*, on one of the houses in the background. FINE IMPRESSION, in perfect condition.

MERYON, CHARLES

136. L'ABSIDE DE NOTRE-DAME DE PARIS. *Etching.*

Wright No. 38. Fifth state of eight, with date removed and retouches, especially on the houses in the distance to the right. GOOD IMPRESSION on China paper, in perfect condition.

"This view of Notre-Dame, executed before the days when an artist could call in the aid of photography, is strikingly majestic. The Cathedral, which inspired a poet to write one of the most beautiful works of our generation, appears to have exercised a great influence over Meryon's dreamy spirit, and to it we owe his loveliest plate."—PHILIPPE BURTY.

MERYON, CHARLES

137. TOURELLE, RUE DE L'ECOLE DE MÉDICINE, Paris. *Etching.*
Wright No. 41. FINE IMPRESSION on India paper, in perfect condition. Also FINE IMPRESSIONS of *La Petite Pompe, W. No.* 32, second state; and the title-page to the French set, *W. No.* 17, on brown paper. Together 3 pieces.

MERYON, CHARLES

138. COLLÈGE HENRI IV, PARIS. *Etching.*
Wright No. 43. First state of eleven, unfinished, before the sky, distant mountains, houses, and Church of St. Etienne-du-Mont to the left of the tall tower of the College buildings. SUPERB PROOF, in perfect condition. *Only three impressions known.*

From the Philippe Burty, Seymour Haden, and L. R. Garnier collections.

"This etching was commissioned by Messieurs Philippon and De Salicis, two of Meryon's old friends, and was published by Rochoux. 'A considerable portion of it is fancifully conceived and is easily distinguished from the remainder, which is most faithfully exact', says Burty, who also gives interesting extracts from a long descriptive letter by Meryon anent this extraordinary etching. This letter appeared in the Journal 'L'Union des Arts', in 1864."—HAROLD J. L. WRIGHT.

"Exercising my rights as the author of this plate, I have indicated by my initials, first, a house (rue St. Etienne-du-Mont, 26) where I lived for a long time and where I made the series of etchings entitled *Eaux-Fortes sur Paris;* and second, with the initials L. N., another near by, where there lived a young woman whom I knew (or rather saw), and with whom I was smitten chiefly on account of her very lovely voice which more than once caused me anguish of heart, and who exercised considerable influence over me for a time—an unlucky influence, alas!" —CHARLES MERYON.

MERYON, CHARLES

139. COLLÈGE HENRI IV, PARIS. *Etching.*
Wright No. 43. Fifth state of eleven, with the sea and shipping in the distance, and with inscription; the sea and shipping in distance were removed in the next state. VERY FINE IMPRESSION, in perfect condition.

MERYON, CHARLES

140. COLLÈGE HENRI IV, PARIS. *Etching.*
Wright No. 43. Tenth state of eleven, the lettering on the lower margin reading as follows: at the left "*Imp. Pierron r Montfaucon* 1." At the right "1863-64". Lower down is the inscription, in five lines. VERY FINE PROOF, in perfect condition.

MERYON, CHARLES

141. COLLÈGE HENRI IV, PARIS. *Etching.*

Wright No. 43. Eleventh and final state, same as the preceding state except that the inscription on the lower margin occupies ten lines instead of five. FINE IMPRESSION, in perfect condition.

MERYON, CHARLES

142. BAIN-FROID CHEVRIER. *Etching.*

Wright No. 44. First state of six, before the sky and the inscription on the hoarding above the bath-houses. BEAUTIFUL IMPRESSION; slightly foxed, otherwise in perfect condition. This proof is the one used for reproduction in the Wright catalogue.

From the Philippe Burty, Seymour Haden, and L. R. Garnier collections.

"Yes . . . the law of Great Nature, which gives us Faith and confounds Imposture, the true law of Equality, the most sure guarantee of our Honesty, something which unites servant and master, subject and King, namely that we should, at all times, wisely submit ourselves to that rigorous but supreme treatment—the cold Bath. . . ."

"October 10th, 1864 . . . I have now completed for you the little etching of the *Bain-Froid Chevrier* . . . Yesterday, at Pierron's, I printed a proof *bon à tirer* for 12 proofs before letters; tomorrow I hope to have the title etched upon the plate so that I may be able to proceed forthwith to print the edition . . . I have made up an account for the time I have been occupied in making this etching. The account is in detail, to days and fractions of days, and totals 45 full days of 6 to 8 hours each. I first made a drawing of the scene as it is in reality, but finding that the *Pont Neuf* was too much in profile, I made a second sketch in order to make a more compact composition."—CHARLES MERYON.

MERYON, CHARLES

143. BAIN-FROID CHEVRIER. *Etching.*

Wright No. 44. Fourth state of six, the plate reduced in size and the words *"Bain Froid Chevrier"* now appearing on the hoarding. FINE IMPRESSION on French paper, in perfect condition.

MERYON, CHARLES

144. LE MINISTÈRE DE LA MARINE, PARIS. *Etching.*

Wright No. 45. Fifth state of six, with the monogram but before the inscription and number. FINE IMPRESSION on French paper, in perfect condition.

MERYON, CHARLES

145. LA RUE PIROUETTE AUX HALLES, PARIS. *Etching.*

Wright No. 49. Fifth state of six. FINE IMPRESSION, in perfect condition. Also FINE IMPRESSIONS of *Passerelle du Pont-au-Change, Paris, W. No.* 50; and *Arms Symbolique, W. No.* 21, third state. Together 3 pieces.

MERYON, CHARLES

146. PASSERELLE DU PONT-AU-CHANGE, PARIS, APRÈS L'INCENDIE DE 1621. *Etching.*

Wright No. 50. Ninth and final state. FINE IMPRESSION, in perfect condition. Also FINE IMPRESSIONS *of La Tombe de Molière, W. No.* 40, second state; and the title-page to the French set, *W. No.* 17, on blue paper. Together 3 pieces.

MERYON, CHARLES

147. PARTIE DE LA CITÉ VERS LA FIN DU XVIIe SIÈCLE. *Etching.*

Wright No. 51. Eighth and final state, with the inscription. FINE IMPRESSION, in perfect condition.

MERYON, CHARLES

148. LE GRAND CHÂTELET À PARIS. *Etching.*

Wright No. 52. Third and final state, with the title on lower margin. FINE IMPRESSION, in perfect condition.

MERYON, CHARLES

149. LA RUE DES TOILES, À BOURGES. *Etching.*

Wright No. 55. Fifth state of nine, before the name and address of Meryon and date were removed. VERY FINE PROOF on French paper, in perfect condition.

MERYON, CHARLES

150. LA RUE DES TOILES, À BOURGES. *Etching.*

Wright No. 55. Seventh state of nine, before the title was added. VERY FINE PROOF on French paper, in perfect condition.

MERYON, CHARLES

151. LA RUE DES TOILES, À BOURGES. *Etching.*

Wright No. 55. Eighth state of nine, with the title but before the words *"Imp. Delatre, Paris"*, were added. FINE IMPRESSION on Japan paper, in perfect condition.

MERYON, CHARLES

152. GRENIERS INDIGÈNES ET HABITATIONS À AKAROA. *Drawing.*

Original pencil drawing by Charles Meryon, a finished study for the etching, *Wright No.* 70. On the lower margin is the dedication in ink: *"A Monsieur Niel, faible temoignage d'affection, de reconnaissance infinie, C. Meryon,* 24 *Octobre* 60".

From the Niel, Thibaudeau, MacGeorge, and Herschel V. Jones collections.

MERYON, CHARLES

153. GRENIERS INDIGÈNES ET HABITATIONS À AKAROA, PRESQU'ÎLE DE BANKS, 1845. *Etching.*

Wright No. 70. First state of six, before border-line at top and considerable work on dove-cote to right. BEAUTIFUL IMPRESSION on green paper, in perfect condition.

From the Niel, Thibaudeau, MacGeorge, and Herschel V. Jones collections.

MERYON, CHARLES

154. RÉBUS: (*Ci-Gît La Vendetta Surannée*). *Etching.*

Wright No. 100. Second state of two, with the title. FINE IMPRESSION, from the Dowdeswell and Waller collections; *rare.* Also *Présentation de Valère Maxime au Roi Louis XI, W. No.* 94; and *L'Ancien Louvre, W. No.* 53, late impression. Together 3 pieces.

MERYON, CHARLES

155. PORTRAIT OF CHARLES MERYON. *Etching.*

Original etching by Bracquemond, signed in pencil. FINE IMPRESSION, in perfect condition. Also a print made from Flameng's drawing of Meryon. Together 2 pieces.

VARIOUS ETCHINGS AND ENGRAVINGS

156. Group of Various Etchings and Engravings
Portraits of *Augustin and Christopher de Thou* and *Robert Arnauld* by Morin; also portraits by Van Schuppen, Masson, and Daret, stipple engravings by Bartolozzi and Lewis, and etchings by Callot and James. Together 11 pieces.

157. Collection of Engraved Portraits
Collection of miscellaneous portraits, mostly engravings in mezzotint, by Hudson, Watson, Turner, Cousins, and others. Together 9 pieces.

158. Napoleon and Louis XVI Portraits
Collection of prints, caricatures, and portraits of Napoleon and Louis XVI. Together 50 pieces.

159. Lafayette, Marquis de
Collection of sixty-nine engravings and lithographs, some in colors, portraits of Lafayette, together with miscellaneous collection of extra-illustrative portrait engravings and views. Together about 150 pieces.

160. Collection of Wood Engravings by Gustave Kruell
Portraits of Marshall, Sherman, Grant, Thackeray, Hawthorne, and Washington. All signed proofs. Together 12 pieces.

161. Collection of Balloon Prints
The Ascent of Mr. Sadler, aquatint in colors by Havell; *Globe Aerostatique,* engraving by Denis, colored by hand; *The Balloon Le Suffren,* French engraving; *The Eagle, First Aerial Ship,* woodcut; *March of Intellect,* etching, hand-colored; and *Lunardi,* stipple by Bartolozzi. Together 8 pieces.

162. Collection of Prints Illustrating "The First Steam Transportation"

"The Enterprise", Steam Omnibus, aquatint in colors by C. Hunt; *Train of First class Carriages with Mail; Train of Waggons with Goods etc.,* aquatints in colors by S. G. Hughes; and *Gurney's new Steam Carriage and Dr Church's Steam Carriage,* engraved by Allen, together with fourteen other prints on this subject. Together 18 pieces.

163. "Hobbies"

Collection of prints, mostly caricatures on "Hobbies" and Monstrosities of 1822. Together 44 pieces.

164. Collection of Miscellaneous Engravings

Miscellaneous collection of mezzotint, line, and stipple engravings. Together 97 pieces.

165. Grolier Club; The Bibliophile and Iconophile Society Publications

Full set of five etchings in original folder and with destroyed impressions, by W. H. Bicknell after Howard Pyle. *Abraham Lincoln* and *Benjamin Franklin,* both etchings by Bicknell; *Society of Iconophiles, City Hall,* by Smith, 1919; *New York* by Aikman, 1921; *New York* by Robertson, 1922; *New York* by Aikman, 1920; Grolier Club, *Portrait of Franklin* by Lefort, and *Caxton* by Flameng. Together 14 pieces.

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Wednesday, November 20, 1935, at 8:15 p. m.

CATALOGUE NUMBERS 166 TO 331 INCLUSIVE

JAMES ABBOTT McNEIL WHISTLER

Celebrated American painter and etcher, born in Lowell, Mass., in 1834; died in London in 1903. "All his work is alike—perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished. . . . I have not compared him with Hollar, with Callot, or with Meryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it."—JOSEPH PENNELL.

"In the case of a man of genius we cannot measure him by the rules which we apply to ordinary and commonplace humanity. Whistler was such a man, and being a man of genius we must take him as he was—for he had 'the defects of his qualities' and was not to be bound by the rules which bind ordinary people.

"An eminent English painter has told me that Whistler undoubtedly has had more influence—and better influence—on the painting and the etching of his time than any other man. No artist was ever less beholden to the rules and traditions of the making of pictures than he. He was 'a law unto himself'—and a law which has been adopted by many another artist. But the case of these imitators may be illustrated by quoting the pungent saying of old Dr. Samuel Johnson, who, when some one said of a contemporary and now forgotten poet, that his verses were like John Dryden's and quite as good: 'Sir', said the literary autocrat, 'your friend may make Dryden's report—but he does not carry his bullet'. Similarly, though many artists have imitated Whistler's detonation not one of them has carried his telling projectile. This is especially true in the case of Whistler's etchings. No man can imitate him successfully."—FREDERICK KEPPEL.

WHISTLER, JAMES ABBOTT McNEILL

166. LA MÈRE GÉRARD. *Etching.*

Kennedy No. 11. Fourth state of four, EARLY PROOF printed by Delatre. FINE IMPRESSION on India paper, in perfect condition.

One of the "Twelve Etchings from Nature".

WHISTLER, JAMES ABBOTT MCNEILL

167. FUMETTE. *Etching.*

Kennedy No. 13. Fourth state of four, EARLY PROOF printed by Delatre. FINE IMPRESSION on India paper, in perfect condition.

One of the "Twelve Etchings from Nature".

WHISTLER, JAMES ABBOTT MCNEILL

168. LA RÉTAMEUSE. *Etching.*

Kennedy No. 14. Second state of two, EARLY PROOF, printed by Delatre. FINE IMPRESSION on India paper, in perfect condition.

One of the "Twelve Etchings from Nature".

WHISTLER, JAMES ABBOTT MCNEILL

169. LA VIEILLE AUX LOQUES. *Etching.*

Kennedy No. 21. Second state of three, or first published state, printed by Delatre. VERY FINE IMPRESSION, in perfect condition.

One of the "Twelve Etchings from Nature".

WHISTLER, JAMES ABBOTT MCNEILL

170. THE KITCHEN. *Etching.*

Kennedy No. 24. Second state of three, the first published state, printed by Delatre. BEAUTIFUL RICH PROOF in brown ink on white China paper, signed on the plate and with the "butterfly" in pencil. In perfect condition.

One of the "Twelve Etchings from Nature".

From the Judson S. Dutcher collection.

"Whistler, with a nature essentially aristocratic, . . . yet accepted the very things that seem most commonplace to commonplace people, and showed us their interest. So great an artist—the fantastic beauty of Venice and the scaffolding for the 'Savoy' appealed to him together. Understanding each, with each he knew how to deal. And that is one of the reasons why *San Biagio, The Garden,* and *The Kitchen* lie unabashed forever beside the noblest Rembrandts—lie by the *Jan Lutma* and the *Clement de Jonghe,* lie by the *Landscape with an Obelisk* and by *The Goldweigher's Field.*"—FREDERICK WEDMORE.

[See illustration]

[NUMBER 170]

WHISTLER, JAMES ABBOTT MCNEILL

171. ANNIE SEATED. *Etching.*

Kennedy No. 30. Second state of two, with the name *"Annie"* etched on the plate. FINE IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

172. OLD WESTMINSTER BRIDGE. *Etching.*

Kennedy No. 39. Second state of two. VERY FINE PROOF on Old French paper, in perfect condition.

One of the "Thames Set".

WHISTLER, JAMES ABBOTT MCNEILL

173. LIMEHOUSE. *Etching.*

Kennedy No. 40. Third state of three. FINE IMPRESSION printed by Goulding, in perfect condition.

From the Scott collection.

One of the "Thames Set".

WHISTLER, JAMES ABBOTT MCNEILL

174. EAGLE WHARF. *Etching.*

Kennedy No. 41. Only state. FINE IMPRESSION printed by Goulding on thin Japan paper, in perfect condition.

One of the "Thames Set".

WHISTLER, JAMES ABBOTT MCNEILL

175. BLACK LION WHARF. *Etching.*

Kennedy No. 42. Third state of three. Signed in the plate, WHISTLER, 1859. Fine impression, printed by Goulding, on Japan paper, in perfect condition.

One of the "Thames Set".

From the Frederic R. Halsey collection.

"One of the greatest engraved plates that has been produced in modern times . . . To me the finest of the *Thames Set*, finer than anything Rembrandt ever etched of this sort. He [Whistler] told me he worked on the plate three weeks."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT MCNEILL

176. THAMES POLICE. *Etching.*

Kennedy No. 44. Second state of three, before the sky was enriched with drypoint lines. FINE IMPRESSION, signed in the plate and with the "butterfly" in pencil. In perfect condition.

From the Frederic R. Halsey collection.

WHISTLER, JAMES ABBOTT MCNEILL

177. THE LIME-BURNER. *Etching.*

Kennedy No. 46. Second state of two. VERY FINE EARLY PROOF, printed by Ellis and Green, in perfect condition.

One of the "Thames Set".

"This Limeburner's place must have been in Rotherhithe or Wapping on the Thames."—JOSEPH PENNELL.

"It was left to the American youth to do for London what Rembrandt had done for Amsterdam. There were eleven plates on the Thames during this year alone . . . In each the warehouses or bridges, the docks or ships, or whatever incidents of river life appealed to him by the way, are worked out with a mass and marvel of detail. The Pre-Raphaelites, in their first ardour, had never been more faithful to nature and more minute in their study of her."—E. R. AND J. PENNELL.

WHISTLER, JAMES ABBOTT MCNEILL

178. BILLINGSGATE. *Etching.*

Kennedy No. 47. Eighth state of eight. Signed in the plate, WHISTLER, 1859. FINE IMPRESSION, in perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

179. BECQUET. *Etching.*

Kennedy No. 52. Fourth state of four. BEAUTIFUL RICH PROOF, printed in black ink on old French paper, in perfect condition.

One of the "Thames Set".

"The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears, and the more beautiful its workmanship."—MRS. SCHUYLER VAN RENSSELAER.

WHISTLER, JAMES ABBOTT MCNEILL

180. ROTHERHITHE. *Etching.*

Kennedy No. 66. Third state of three. VERY FINE RICH PROOF, printed by Goulding, in perfect condition.

One of the "Thames Set".

"This plate was made on the balcony of the Angel Inn, still standing on the south side of the River, at Cherry Gardens. Rotherhithe is in the extreme distance. From this balcony also, the oils *Wapping* and *The Thames in Ice* were painted. A scratch across the sky is in some prints. Whistler told me this was caused by a brick from a chimney being repaired falling behind him and making him jump so that he scratched the plate with his needle from top to bottom."—JOSEPH PENNELL.

[See illustration]

WHISTLER, JAMES ABBOTT MCNEILL

181. THE LITTLE POOL. *Etching.*

Kennedy No. 74. Eighth state of eight. VERY FINE PROOF on Japan paper, in perfect condition.

One of the "Thames Set".

WHISTLER, JAMES ABBOTT MCNEILL

182. EARLY MORNING BATTERSEA. *Etching.*

Kennedy No. 75. Only state. FINE IMPRESSION, in perfect condition.

One of the "Thames Set".

WHISTLER, JAMES ABBOTT MCNEILL

183. OLD HUNGERFORD BRIDGE. *Etching.*

Kennedy No. 76. Third state of three. VERY FINE PROOF on Japan paper, in perfect condition.

One of the "Thames Set".

[NUMBER 180]

WHISTLER, JAMES ABBOTT MCNEILL

184. WEARY. *Etching.*

Kennedy No. 92. Second state of three, before the date was removed and additional shading added throughout. Signed in the plate, WHISTLER. SUPERB PROOF, on thin white Japan paper, in perfect condition. *Extremely rare in this state and condition.*

From the Herschel V. Jones collection.

"Nothing so beautiful, so weary, so true has been done in ancient or modern art as this drypoint, a study of Jo Hefferman, Whistler's model for the *White Girl,* and Courbet's also and probably other artists'. But this plate was most likely done when Jo, tired out, threw herself back and refused to pose any longer, and yet Whistler, never tired, always with so much to do than he knew he ever could do, seized the chance and made another masterpiece. Every line is vital with meaning and reveals the figure in the great easy chair where Jo has sought rest. It is in things like this that Whistler proves himself among the greatest of the great."—JOSEPH PENNELL.

[See illustration]

WHISTLER, JAMES ABBOTT MCNEILL

185. OLD BATTERSEA BRIDGE. *Etching.*

Kennedy No. 177. Fourth state of five, with the clouds introduced under the bridge, and before the "butterfly" was taken out and a smaller one introduced. Beautiful impression, on heavy Japan paper, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Chelsea, where Carlyle and Whistler lived, was at that time a quiet district, a kind of isolated suburb of London . . . There the painter found subjects ready waiting for him. The Thames, Chelsea Old Church, with its square tower, Battersea Bridge, with its great piers, which Whistler delighted to introduce into his etchings and pictures, these continually intrigued his vision when he lived at Cheyne Walk. This tranquil and unique spot was full of charm for artists, and in addition to Carlyle and Whistler, at that time Rossetti, Swinburne, and Meredith also lived there."—THEODORE DURET.

WHISTLER, JAMES ABBOTT MCNEILL

186. OLD PUTNEY BRIDGE. *Etching.*

Kennedy No. 178. Third state of four, with shaded "butterfly". BEAUTIFUL RICH PROOF, in perfect condition.

[NUMBER 184]

WHISTLER, JAMES ABBOTT MCNEILL

187. FULHAM. *Etching.*

Kennedy No. 182. Second state of two. SUPERB PROOF, printed by Goulding, signed in pencil with the "butterfly" and marked *"Bon à Tirer"*.

From the Frederick Goulding collection.

WHISTLER, JAMES ABBOTT MCNEILL

188. LITTLE VENICE. *Etching.*

Kennedy No. 183. Only state. BEAUTIFUL IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

"In his Venice etchings Whistler also developed what he called the Japanese method of drawing, Bacher calls his secret, and Menpes the secret of drawing. Whistler always spoke frankly about it to us, from the first time J. saw him etching, and he followed the same method in his lithographs. In etching or lithography it is difficult to make corrections, the surface of the plate or the stone should not be destroyed; it is not easy, by the ordinary manner in which drawing is taught, to put a complicated design on the plate without elaborate spacing, tracing, or a preliminary sketch. Frequently, when the design is half made in the usual fashion, the artist finds that the point of greatest interest, the subject of his picture, will not come on the plate where he wants it. . . . The system, scientific as all Whistler's systems were, is to select the exact spot on the canvas, the lithographic stone, the etching plate, or the piece of paper, where the focus of interest is to be, and to draw this part of the subject first. It might be near the side of a plate, though he insisted the composition should be placed well within the frame or on the plate, contrary as such treatment is to Japanese methods and his early practice. Having selected the point of interest, he drew that, and drew it completely, and there, on his canvas, plate, or stone, was a picture. It might be a distant view of palaces or shipping beneath a bridge; in London, a shop window; in Paris, a dark doorway; in portraits, the sitter's head. Once he put it down, he drew in the objects next in importance, all the while carrying out the work completely and making one harmonious whole. The result was that the picture was finished—'finished from the beginning'—and there was on the plate, paper, or stone, a space which he could fill with less important details or leave as he chose."—JOSEPH PENNELL.

[NUMBER 189]

WHISTLER, JAMES ABBOTT MCNEILL

189. NOCTURNE. *Etching.*

Kennedy No. 184. Second state of five. BEAUTIFUL IMPRESSION, on old paper, signed in pencil with the "butterfly", *imp.* In the autograph of the artist at the back of the print appear the words *"Trial Proof, Early"*. In perfect condition.

"This is the best example of his printing—really painting on the plate—I know. No professional printer can equal it, and he himself could not repeat it. It is really a monotype."—JOSEPH PENNELL.

"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heaven, and fairy-land is before us—then the wayfarer hastens home; the working-man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son in that he loves her, her master in that he knows her."—*Mr. Whistler's "Ten o'Clock"* (London, 1888).

[See illustration]

WHISTLER, JAMES ABBOTT MCNEILL

190. THE PALACES. *Etching.*

Kennedy No. 187. Second state of three, before the "butterfly" was removed from the sky. BEAUTIFUL IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Probably the most completely carried out study of architecture he ever did. These palaces are on the Grand Canal, almost opposite the Palazzo Rezzonico, where Browning lived and died. There is a legend that Whistler had a room in it."—JOSEPH PENNELL.

"The Venice sets reveal the master definitely developing from the manner of his previous etchings and forming a style peculiarly his own. They are unapproachable in the elimination of all but the very essentials needed to form the beautiful pattern of line and tone. *The Palaces,* with the beautiful façades of the stately old buildings, poetically conceived and drawn with consummate skill, and the graceful gondolas woven into a lovely pattern as they are strung along the edge of the canal . . ."—W. P. ROBINS.

WHISTLER, JAMES ABBOTT MCNEILL

191. THE LITTLE LAGOON. *Etching.*

Kennedy No. 186. Second state of two. FINE IMPRESSION, on heavy French paper; small margins at sides and bottom.

WHISTLER, JAMES ABBOTT MCNEILL

192. THE DOORWAY. *Etching.*

Kennedy No. 188. Sixth state of seven, before the figure in the doorway was burnished out and replaced by one more youthful. BEAUTIFUL IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Much richer in effect and with more elaboration of detail than is usual in this series is *The Doorway,* a beautiful view of what has once been a palace. . . . The fine architecture of the exterior with the rich tracery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."—T. R. WAY, *The Art of J. McNeill Whistler.*

"The doorway still exists and is on the direct route almost from San Marco to the Grand Canal. No plate with such elaborate drawing of architectural detail was ever attempted by him. The printing in its perfection could only be done by him."—JOSEPH PENNELL.

[See illustration]

[NUMBER 192]

WHISTLER, JAMES ABBOTT MCNEILL

193. THE TRAGHETTO, No. 2. *Etching.*

Kennedy No. 191. Fifth state of six, before the figure of the man at the left of the group sitting at the table was more fully indicated. SUPERB PROOF, signed in pencil with the "butterfly", *imp.* In perfect condition.

"But there are no such perfect plates in the world as *The Beggars, The Traghetto, The Two Rivas,* and *The Bridge.*"—E. R. AND J. PENNELL.

"With the Venice etchings the matter weaves a spell of enchantment, leading one into a new world of pictorial vision, where everything is poetized quintessentially, and all is lovely. His strokes upon the copper sing, his spaces are melodious. Look at *The Traghetto,* and look and look again. You may not take the slightest interest in the four seated men, or even the little girl with the child in her arms, but the pure pictorial qualities of form and tone that convey the impression of unity, repose, vitality, and infinity, will make you realize that this is one of the greatest etchings ever done. And how Whistler altered and altered that plate, even re-etching the greater part of it, till he achieved the perfection he aimed at!" —M. C. SALAMAN, *From Rembrandt to Whistler.*

[See illustration]

[NUMBER 193]

WHISTLER, JAMES ABBOTT MCNEILL

194. THE RIVA, NO. 1. *Etching.*

Kennedy No. 192. Third state of three. VERY FINE PROOF, signed in pencil with the "butterfly", *imp.* In perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

195. THE TWO DOORWAYS. *Etching.*

Kennedy No. 193. Fourth state of six, before the figures in the doorway were changed and before the additional shading in the water below. BEAUTIFUL IMPRESSION, in black ink on white Dutch paper, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Somewhat similar and equally fine are *The Balcony, The Palaces,* and the *Two Doorways,* the four prints showing superb draughtsmanship and very effective contrasts of light and shade."—T. R. WAY, *The Art of J. McNeill Whistler.*

[See illustration]

[NUMBER 195]

WHISTLER, JAMES ABBOTT MCNEILL

196. THE BEGGARS. *Etching.*

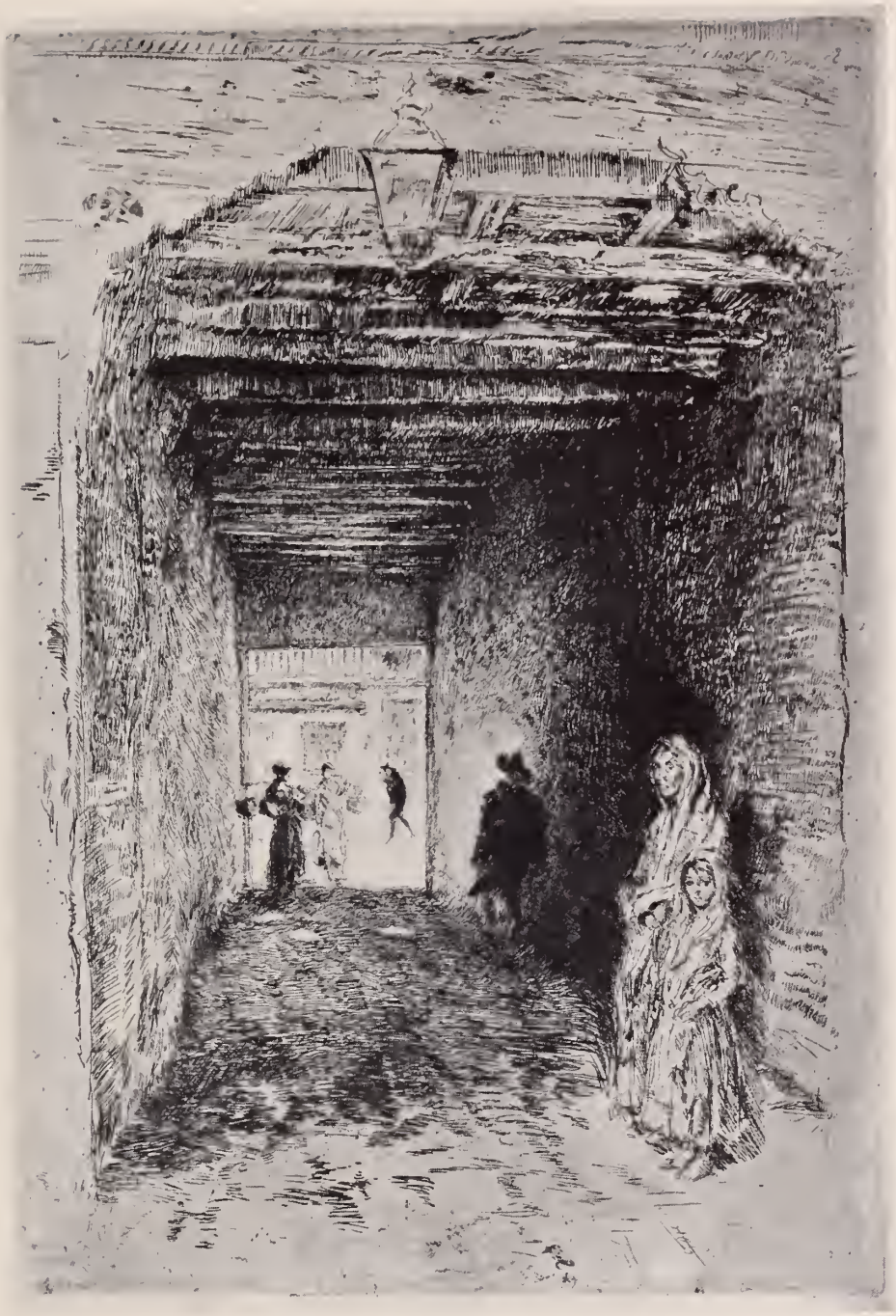
Kennedy No. 194. Fourth state of nine. BEAUTIFUL PROOF, in black ink, signed in pencil with the "butterfly", *imp.* Small margins.

"And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian Set, or *The Kitchen* of the French Series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six* or in any similar subject."—JOSEPH PENNELL.

"Art is, withal, selfishly occupied with her own perfection only—having no desire to teach—seeking and finding the beautiful in all conditions and in all times, as did her high priest Rembrandt when he saw picturesque grandeur and noble dignity in the Jews' quarters of Amsterdam, and lamented not that its inhabitants were not Greeks; as did Tintoret and Paul Veronese, among the Venetians, while not halting to change the brocaded silks for the classic draperies of Athens.

"No reformers were these great men—no improvers of the way of others! Their productions alone were their occupation, and, filled with the poetry of their science, they required not to alter their surroundings."—*Mr. Whistler's "Ten O'Clock".*

[See illustration]



[NUMBER 196]

WHISTLER, JAMES ABBOTT MCNEILL

197. SAN BIAGIO. *Etching.*

Kennedy No. 197. Fifth state of nine. BEAUTIFUL IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink: it is wiped exactly where wiping adds to the effect of it: and so we have, as no one else could have given it to us . . . the *San Biagio,* and that marvelous piece, *The Garden.*"—FREDERICK WEDMORE, *Whistler and Others.*

"This great archway still stands, facing the Lagoon near the Public Garden, Venice, although it is now more or less hidden by a ship-building yard."—JOSEPH PENNELL.

[See illustration]

WHISTLER, JAMES ABBOTT MCNEILL

198. BEAD STRINGERS. *Etching.*

Kennedy No. 198. Eighth state of eight. FINE IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

199. SAN GIORGIO. *Etching.*

Kennedy No. 201. Second state of four, before the lines in the sky and the "butterfly" were added. FINE IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

"The strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"—HANS W. SINGER.

[NUMBER 197]

WHISTLER, JAMES ABBOTT MCNEILL

200. NOCTURNE: PALACES. *Etching.*

Kennedy No. 202. Eighth state of nine. BEAUTIFUL IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Like their predecessors, the later etchings embody a purely personal vision recorded in a purely personal manner. To their technical qualities practical etchers have brought their warm support, and even the amateur with a very little study and comparison can distinguish the special distinction of the flexible line and the evanescent gradations of tone by which mystery and romantic charm are brought into the prints as into the subtlest of the paintings . . . Each proof is practically a painting by his hand, and the fastidious care of a collector bent upon securing a characteristic and representative example is abundantly justified."—ELIZABETH LUTHER CARY.

[See illustration]

WHISTLER, JAMES ABBOTT MCNEILL

201. LONG LAGOON. *Etching.*

Kennedy No. 203. First state of two, before the "butterfly" was etched in the plate. FINE DELICATE PROOF, signed in pencil with the "butterfly", *imp.*

From the H. S. Theobald collection.

WHISTLER, JAMES ABBOTT MCNEILL

202. THE BRIDGE. *Etching.*

Kennedy No. 204. Eighth state of eight. VERY FINE PROOF, signed in pencil with the "butterfly", *imp.* In perfect condition.

From the A. Roullier collection.

WHISTLER, JAMES ABBOTT MCNEILL

203. UPRIGHT VENICE. *Etching.*

Kennedy No. 205. Second state of four, before the shadows of large gondola were lengthened. FINE IMPRESSION, signed in the plate with the "butterfly"; a few small printer's folds.

From the Menpes collection.

WHISTLER, JAMES ABBOTT MCNEILL

204. THE BALCONY. *Etching.*

Kennedy No. 207. Fifth state of eleven. FINE IMPRESSION, signed in the plate with the "butterfly". In perfect condition.

[NUMBER 200]

WHISTLER, JAMES ABBOTT MCNEILL

205. THE BALCONY. *Etching.*

Kennedy No. 207. Tenth state of eleven. SUPERB PROOF, signed in pencil with the "butterfly", *imp.* In perfect condition.

From the L. W. Hodson collection.

WHISTLER, JAMES ABBOTT MCNEILL

206. THE GARDEN. *Etching.*

Kennedy No. 210. Eighth state of eight. VERY FINE PROOF, signed in pencil with the "butterfly", *imp.* In perfect condition.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . the *San Biagio,* and that marvelous piece *The Garden.*

"Only a little walled garden that abuts on a Venetian canal; it is an exquisite vision of the irrepressible piercing of the life of the Summer."—FREDERICK WEDMORE, *Whistler and Others.*

[See illustration]

WHISTLER, JAMES ABBOTT MCNEILL

207. THE RIALTO. *Etching.*

Kennedy No. 211. First state of two, before the foul biting and faint figures in the foreground were removed. FINE RICH PROOF, signed in pencil with the "butterfly", *imp.* In perfect condition. *Extremely rare.*

WHISTLER, JAMES ABBOTT MCNEILL

208. LONG VENICE. *Etching.*

Kennedy No. 212. Fifth state of five. FINE IMPRESSION, signed in the plate with the "butterfly". In perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

209. NOCTURNE: FURNACE. *Etching.*

Kennedy No. 213. Seventh state of seven. FINE IMPRESSION, signed in pencil with the "butterfly", *imp.* Repaired on lower left margin.

"This is a marvellous piece of chiaroscuro, very dependent on Mr. Whistler's printing, to be compared only with *The Forge* and *The Little Forge.*"—FREDERICK WEDMORE.

"In the *Nocturne: Furnace* we see a comparatively small square of intense light set in a framework of translucent shadow so vaporous and shifting as hardly to be called shadow."—ELIZABETH LUTHER CARY.

[NUMBER 206]

WHISTLER, JAMES ABBOTT MCNEILL

210. QUIET CANAL. *Etching.*

Kennedy No. 214. Fifth state of five. FINE IMPRESSION, signed in pencil with the "butterfly", *imp.*

From the Beurdeley collection.

WHISTLER, JAMES ABBOTT MCNEILL

211. LAGOON: NOON. *Etching.*

Kennedy No. 216. Third state of three. FINE IMPRESSION, signed in pencil with the "butterfly", *imp.* In perfect condition.

WHISTLER, JAMES ABBOTT MCNEILL

212. THE BARBER'S. *Etching.*

Kennedy No. 271. Only state. Signed in pencil with the "butterfly". FINE IMPRESSION; a few printer's folds and small repair on lower right margin. *Extremely rare.*

WHISTLER, JAMES ABBOTT MCNEILL

213. PIERROT. *Etching.*

Kennedy No. 407. Fourth state of five, before additional cross-lines in the white spaces to the right of the figure. FINE IMPRESSION, on Japan paper, signed in pencil with the "butterfly", *imp.;* has small printer's fold and is slightly foxed. *Extremely rare.*

WHISTLER, JAMES ABBOTT MCNEILL

214. THE TERRACE, LUXEMBOURG; NURSEMAIDS, LUXEMBOURG; THE GARDEN. *Lithographs.*

Kennedy Nos. 55, 48, *and* 38. Good impressions, signed in the stones with the "butterfly". Together 3 pieces.

AXEL HERMAN HAIG

Celebrated Swedish architectural etcher, born in 1835 at Katthamara, in the Swedish island of Gotland, in the Baltic; died in 1921. Educated to be an architect, he practiced in that profession for a number of years. About a half century ago he renounced that profession for that of an etcher, and since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain, and Italy.

HAIG, AXEL HERMAN

215. BURGOS CATHEDRAL, Interior. *Etching.*
Armstrong No. 65. PROOF, signed in pencil, AXEL H. HAIG. FINE IMPRESSION, in perfect condition.

HAIG, AXEL HERMAN

216. AMIENS CATHEDRAL, Interior; THE LEGEND OF THE BELLS; ST. ETIENNE, BOURGES, Exterior. *Three etchings.*
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

HAIG, AXEL HERMAN

217. GRIM TOLEDO (*etching and aquatint*); CANTERBURY CATHEDRAL, Exterior; HILLTOWN IN NAVARRE (*two etchings*).
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

HAIG, AXEL HERMAN

218. LIMBURG ON THE LAHN; NOTRE DAME, PARIS; MONT ST. MICHEL. *Three etchings.*
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

HAIG, AXEL HERMAN

219. NORTH PORCH, WESTMINSTER; CLOISTERS OF ST. JEROME, CATHEDRAL OF BELEM, LISBON; MONREALE CATHEDRAL. *Three etchings.*
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

HAIG, AXEL HERMAN

220. PULPIT OF PALMA CATHEDRAL; ARAB STUDENTS, CAIRO; SEGOVIA, Exterior. *Three etchings.*
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

HAIG, AXEL HERMAN

221. SOUTH AISLE, TOLEDO; SOUTH TRANSEPT, ST. MARK'S, VENICE. *Two etchings.*
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 2 pieces.

HAIG, AXEL HERMAN

222. ST. MARK'S, VENICE. *Four etchings.*
Chapel of St. Clement; Chapel of the Holy Sacrament; The Baptistery; The Madonna with the Musket. Set of four views in St. Mark's. All SIGNED ARTIST'S PROOFS, in perfect condition. Together 4 pieces.

HAIG, AXEL HERMAN

223. TOLEDO: THE CONVENTUAL CHURCH OF SAN JUAN DE LOS REYOS; ARLES, CHURCH OF THE DOMINICANS; BURGOS CATHEDRAL, EAST AMBULATORY; SAN ZEMO, VERONA. *Four etchings.*
Original etchings by Axel Herman Haig. SIGNED ARTIST'S PROOFS, in perfect condition. Together 4 pieces.

HAIG, AXEL HERMAN

224. CEFALU CATHEDRAL; SANTIAGO CATHEDRAL. *Two etchings.*
Original etchings by Axel Herman Haig. Together with *The Cathedral St. Pierre at Caen,* original etching by Brunet-Desbaines. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FELIX BUHOT

French etcher born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement."—LÉONCE BÉNÉDITE.

BUHOT, FÉLIX

225. CLOCK TOWER, WESTMINSTER BRIDGE. *Etching.*
Bourcard No. 156. SUPERB IMPRESSION, signed with the red owl stamp and in pencil, with the following autograph inscription: "*Epreuve du 6e état avec toutes les Barbes, Félix Buhot.*" In perfect condition.

From the Robert Hoe collection.

"In the *Westminster Clock Tower* we see the foggy sky, smoky and sooty, in that strange London atmosphere of mystery and enchantment. Between the sombre buildings of St. Thomas Hospital on the one side and some scaffolding on the other, we see the distant Clock Tower, and leading to it the crowded roadway, full of coaches and cabs, busy pedestrians and elegant ladies, all jumbled and crowded on the wet pavement. . . .

"As one lingers in appreciation over the work of the 'mad etcher' endowed with the divine spark of genius, it is as though the sensibilities had been touched in a manner other than through the sense of sight alone. One almost feels the damp and chill of the weather; one smells the scent of the atmosphere and one hears the sounds of the busy streets. Though perhaps *Westminster Palace* and *Westminster Bridge* are the artist's greatest compositions. *The Cab Stand* in its best impressions leaves an impression and stirs the imagination and recollections as no other product of the etcher's needle can do."—LÉONCE BÉNÉDITE.

AUGUSTE LEPERE

Celebrated French etcher and wood engraver, born in Paris on November 30th, 1849; died at Damme on November 20th, 1918. "Never servile, even in his most faithful portraiture of a nature that enchants him, he works with a plenitude of science, but also with unwearied freshness of inspiration and a sympathetic feeling for the character of his subject. . . . With the passage of time his vision has grown larger and calmer, his interpretations magisterial; but in his most classic moments he does not forget to infuse into his composition a strong feeling for this intimate characterization. . . . He is a true creator, living not only above but in his conception. He is at once serene and moved, in command of his intellectual instrument and impelled by his personal interest."—ELIZABETH LUTHER CARY.

LEPÈRE, AUGUSTE

226. CLISSON. *Etching.*

VERY FINE PROOF, printed on Japan paper and signed in pencil, A. LEPÈRE. Etched in 1909. In perfect condition. *Edition limited to fifty proofs.*

LEPÈRE, AUGUSTE

227. LA CATHÉDRALE DE REIMS. *Etching.*

BEAUTIFUL IMPRESSION on warm-toned Japan paper, signed in pencil, A. LEPÈRE. Etched in 1911. In perfect condition.

LEPÈRE, AUGUSTE

228. LA CATHÉDRALE D'AMIENS. *Etching.*

BEAUTIFUL IMPRESSION on Japan paper, signed in pencil, A. LEPÈRE. Etched in 1908. In perfect condition.

"This picture dates itself by the episode that the venerable monument sees unrolling before it; on the 'place', covered as if by a trailing scarf of limpid shadow, one follows the expressive pantomime of an agitated crowd, protesting with arms raised to heaven; behind the groups in the brightness of the joyous sun the cathedral raises its tall façade."—CLAUDE ROGER-MARX, *Gazette des Beaux Arts,* 1908.

LEPÈRE, AUGUSTE

229. LA CATHÉDRALE DE REIMS. *Etching.*

VERY FINE IMPRESSION on Dutch paper, signed in pencil, A. LEPÈRE. Etched in 1911. In perfect condition.

LEPÈRE, AUGUSTE

230. LA PROCESSION DE LA FÊTE-DIEU À NANTES. *Woodcut, printed in colors.*

Lotz-Brissoneau No. 272. Second state. FINE IMPRESSION, signed in pencil, A. LEPÈRE. In perfect condition. *Edition limited to seventy proofs.*

LEPÈRE, AUGUSTE

231. PARIS SOUS LA NEIGE. *Woodcut.*

Lotz-Brissonneau No. 230. BEAUTIFUL IMPRESSION on rice paper, signed in pencil, A. LEPÈRE. In perfect condition.

ANDERS ZORN

Swedish painter and etcher, born at Nora in Dalecarlia in 1860; died in 1920. "But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole which is strong, clear, and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture."—HENRI MARCEL.

ZORN, ANDERS

232. PORTRAIT OF THE ARTIST AND HIS WIFE. *Etching.*

Asplund No. 43. Second state of two. BEAUTIFUL IMPRESSION on Dutch paper. With pencil dedication and signed, ZORN. In prefect condition.

"Examined close at hand, these quick, bold, slanting strokes hardly seem to have definite meaning. . . . Yet, viewed at a proper distance, each is found to be full of most accurate purpose. The forms of the figures and accessories define and round themselves with astounding truth and force: everything holds its proper place in the composition; atmosphere and light are beautifully rendered; and for dramatic vividness, for expressions of character few etched portraits I have even seen can compare with these."—MRS. SCHUYLER VAN RENSSELAER, *A Swedish Etcher,* in *The Century Magazine,* August, 1893.

[NUMBER 233]

ZORN, ANDERS

233. ERNEST RENAN. *Etching.*

Asplund No. 73. Fifth state of five. VERY FINE PROOF on Dutch paper, signed in pencil, ZORN. In perfect condition.

From the Rosenstamm collection.

"His friends came and asked me to make an etching of him. He arranged for a sitting, but I sat studying him for a little while, then took the plate and drew him. I asked him if it was a characteristic pose, and he replied 'No, I very seldom sit like this.' But his wife came in and said 'You have caught him to perfection, it is himself. When he is not watched he is always like that.' She was really touched by it."—ANDERS ZORN.

"One should not admire Zorn's *Renan* because the facts it gives were so swiftly set down and so vigorously emphasized, but because, with this bold brevity of speech, he has managed to tell us so much in so clear and convincing a way. His portrait of *Renan* is not a sketch, simple though its language is. It is a thorough study. It portrays the man, in soul and body, as fully and forcibly as any portrait without color could."—MRS. SCHUYLER VAN RENSSELAER, ibid.

[See illustration]

"THE TOAST", BY ANDERS ZORN

[NUMBER 234]

ZORN, ANDERS

234. THE TOAST. *Etching.*

Asplund No. 80. Fifth state of five. VERY FINE PROOF on Japan paper, signed in pencil, ZORN. In perfect condition.

"The Idun" (Goddess of Youth) is the name of a scientific and artistic society in Stockholm, and Zorn's painting was presented to the association on its thirtieth jubilee. Its secretary and founder, Harald Wieselgren, is seen in the foreground. In the adjoining room, and counting from left to right, are the Royal Antiquarian Hildebrand, standing; Professor Key, seated; Professor Wärn, also seated, half hidden and seen in profile; and standing, seen almost full face, Nordenskjöld, the Arctic explorer.

"Here he has not worked in just the same way as in the *Renan*, but his handling is even more interesting when one studies how its seemingly reckless strokes result in an effect of so much completeness and force."—MRS. SCHUYLER VAN RENSSELAER, ibid.

[See illustration on preceding page]

ZORN, ANDERS

235. BETTY NANSEN. *Etching.*

Asplund No. 190. Third state of four, before removal of foul biting and before the plate was beveled. VERY FINE PROOF, signed in pencil, ZORN. In perfect condition.

ZORN, ANDERS

236. DAGMAR. *Etching.*

Asplund No. 250. Only state. FINE IMPRESSION on Dutch paper, signed in pencil, ZORN. In perfect condition.

ZORN, ANDERS

237. THREE SISTERS. *Etching.*

Asplund No. 258. Third state of three. FINE IMPRESSION on Dutch paper, signed in pencil, ZORN. In perfect condition.

ZORN, ANDERS

238. BERSERK. *Etching.*

Asplund No. 261. Fourth state of four. FINE IMPRESSION on Dutch paper, signed in pencil, ZORN. In perfect condition.

ZORN, ANDERS

239. EARLY. *Etching.*

Asplund No. 262. Second state of two. FINE IMPRESSION on Dutch paper, signed in pencil, ZORN. In perfect condition.

"While Zorn today occupies a position of unchallenged supremacy in the difficult and exacting field of portraiture—his portrait etchings would alone make a notable Pantheon of contemporary worthies—it is in his frank, unabashed nudes and in his delineations of Swedish peasant types that we find the most personal expression of his peculiar genius. Nowhere had his faculty of instantaneous perception, his ability to grasp at a glance and in its entirety either an isolated individual or a group of figures, been employed to greater advantage than in these brilliant, dazzling nudes and in these veracious records of his beloved Dalecarlian peasants. With a few swift, sure strokes he gives us the soft contour, the undulating curves of the fresh, firm flesh, of these strong-limbed Junos, as well as the wrinkled, time-worn visages of the aged tillers of the soil."—J. NILSEN LAUVRIK, *Anders Zorn—Painter-Etcher.*

ZORN, ANDERS

240. THE SWAN. *Etching.*

Asplund No. 269. Third state of three. FINE IMPRESSION on Dutch paper, signed in pencil, ZORN. In perfect condition.

ZORN, ANDERS

241. WATER-NYMPHS. *Etching.*

Asplund No. 282. Only state. FINE IMPRESSION, signed in pencil, ZORN. In perfect condition.

HEDLEY FITTON

Celebrated contemporary English architectural etcher, born in 1859.

FITTON, HEDLEY

242. THE ROSE WINDOW, NOTRE DAME. *Etching.*

Proof, signed in pencil, HEDLEY FITTON. VERY FINE IMPRESSION, in perfect condition.

FITTON, HEDLEY

243. INTERIOR, ST. ETIENNE, PARIS. *Etching.*

PROOF, signed in pencil, HEDLEY FITTON. FINE IMPRESSION, in perfect condition.

FITTON, HEDLEY

244. THE AISLES OF CHARTRES. *Etching.*
PROOF, signed in pencil, HEDLEY FITTON. FINE IMPRESSION, in perfect condition.

FITTON, HEDLEY

245. STRASBOURG CATHEDRAL. *Etching.*
PROOF, signed in pencil, HEDLEY FITTON. FINE IMPRESSION, in perfect condition.

FITTON, HEDLEY

246. PULTENEY BRIDGE, BATH; PONT NEUF, PARIS; THE CHURCH OF ST. JEAN, TROYES. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

247. CHURCH OF THE THREE KINGS. *Etching.*
Rue St. Romaine, No. 2. Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 2 pieces.

FITTON, HEDLEY

248. SHRINE OF EDWARD THE CONFESSOR; CHÂTEAU DE COMTER, GHENT; LE PONT D'AVIGNON. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

249. TOUR D'L'HORLOGE, TOURS; ST. ETIENNE BEAUVAIS; ADVOCATES CLOSE, EDINBURGH. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

250. PONT ST. ETIENNE, LIMOGES; GATEWAY, UNIVERSITY OF GLASGOW; CHURCH OF NOTRE DAME, BOURGES. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

251. ST. BARTHOLOMEW'S GATEWAY; ST. HILARY, PARIS; ST. JOHNS ST., CANONGATE, EDINBURGH. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

252. PORTA DEL CAMPO, ST. ZACCARIA, VENICE; PONTE VECCHIO, FLORENCE. *Two etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 2 pieces.

FITTON, HEDLEY

253. RUE PIROUETTE, PARIS; RUE BARBETTE, PARIS; FLOWER MARKET, FLORENCE. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

254. ROSLYN CHAPEL; ST. ANDREW'S CASTLE; COUR DU CORBEAU, STRASBOURG. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

255. STREET IN GENOA; BORGO ST. JACOPO, FLORENCE; CHURCH OF SAN MACLOU, ROUEN. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

FITTON, HEDLEY

256. TOLBOOTH, CANONGATE; RUE HÔTEL DE VILLE, PARIS. *Two etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 2 pieces.

FITTON, HEDLEY

257. ST. ETIENNE, PARIS; HOUSE OF COLUMBUS; CANTERBURY CROSS, CHICHESTER. *Three etchings.*
Original etchings by Hedley Fitton. SIGNED ARTIST'S PROOFS, in perfect condition. Together 3 pieces.

JOSEPH PENNELL

Celebrated American illustrator, etcher, and lithographer, born in Philadelphia in 1860; died in New York, 1926. As a pupil of the Philadelphia Academy of Fine Arts his unusual talent for etching was early recognized. He won honorable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

PENNELL, JOSEPH

258. RAINY NIGHT CHARING CROSS SHOPS. *Etching.*
Wuerth No. 274. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition.

[See illustration]

PENNELL, JOSEPH

259. THE WEST FRONT, ROUEN CATHEDRAL. *Etching.*
Wuerth No. 470. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition.

PENNELL, JOSEPH

260. THE CATHEDRAL, PANAMA. *Etching.*
Wuerth No. 629. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition. *Rare; edition probably only forty proofs; plate destroyed.*

[NUMBER 258]

PENNELL, JOSEPH

261. WAITING ROOM, GRAND CENTRAL STATION, N. Y.; FALL RIVER BOATS GOING OUT. *Two etchings.*

Wuerth Nos. 697 *and* 846. FINE IMPRESSIONS, printed by the artist, signed in pencil, J. PENNELL, *imp. W. No.* 697 has a few printer's folds, otherwise both are in perfect condition.

PENNELL, JOSEPH

262. STEAM AND POWER. *Etching.*

Wuerth No. 705. Broad St. Penn. Station, Phila. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition. *Edition probably only fifty proofs; plate destroyed.*

PENNELL, JOSEPH

263. PENNSYLVANIA RAILROAD STATION, PHILADELPHIA, PA. *Etching.*

Wuerth No. 713. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition. *Edition probably only fifty proofs; plate destroyed.*

PENNELL, JOSEPH

264. FROM THE CAPITOL TO THE STATION, WASHINGTON. *Etching.*

Wuerth No. 714. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition. *Edition probably only fifty proofs; plate destroyed.*

PENNELL, JOSEPH

265. GIRARD TRUST BUILDING, NO. 2; SECOND AND PINE STS., PHILADELPHIA. *Two etchings.*

Wuerth Nos. 745 *and* 749. FINE IMPRESSIONS, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition. Together 2 pieces.

PENNELL, JOSEPH

266. THE CUNARD BUILDING; NOT NAPLES BUT NEW YORK. *Two etchings.*

Wuerth Nos. 775 *and* 776. FINE IMPRESSIONS, printed by the artist, signed in pencil. J. PENNELL, *imp.* In perfect condition. Together 2 pieces.

PENNELL, JOSEPH

267. TRINITY CHURCHYARD. *Etching.*
Wuerth No. 792. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition.

PENNELL, JOSEPH

268. HUDSON AVENUE COMPLETED, Brooklyn Edison Co. *Etching.*
Wuerth No. 804. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition.

PENNELL, JOSEPH

269. STANDARD OIL BUILDING. *Etching.*
Wuerth No. 817. FINE IMPRESSION, printed by the artist, signed in pencil, J. PENNELL, *imp.* In perfect condition.

FRANK W. BENSON

Celebrated American painter and etcher, born at Salem, Massachusetts, March 24, 1862. Benson's prints have made a wide appeal to collectors in the United States and abroad; he has enlisted in the ranks of his admirers not only lovers of art but also lovers of nature. There is a basis for this two-fold appeal in his occupation with two distinct fields of endeavor, the accurate registering of natural appearances, but natural appearances seen according to certain rhythmical principles of design. His prints are not only accurate documents but studies in harmonious and beautiful arrangement. Collectors are fortunate in possessing trial proofs printed from the copper plate by the artist himself before the final edition was struck off.

BENSON, FRANK W.

270. YELLOWLEGS ALIGHTING. *Drypoint.*
Paff No. 187. BEAUTIFUL IMPRESSION *of "Trial B-1"* on Japan paper, signed in pencil, FRANK W. BENSON. In perfect condition.

BENSON, FRANK W.

271. OFF PEA ISLAND. *Drypoint.*
Paff No. 201. BEAUTIFUL IMPRESSION of *"Trial A1"* on Japan paper, signed in pencil, FRANK W. BENSON. In perfect condition.

SIR DAVID YOUNG CAMERON

Contemporary Scottish painter-etcher of high merit, born at Glasgow in 1865. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all technical skill is in vain.

"In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wide field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—Frederick Keppel.

Cameron, David Young

272. Thames Wharf. *Etching.*
Rinder No. 63. Fine impression, signed in pencil, D. Y. Cameron. In perfect condition.

Cameron, David Young

273. Thames Warehouses. *Etching.*
Rinder No. 64. Fine impression, signed in pencil, D. Y. Cameron. In perfect condition.

Cameron, David Young

274. The Rokin. *Etching.*
Rinder No. 119. Second state of two. Fine impression, signed in pencil, D. Y. Cameron. In perfect condition.

Cameron, David Young

275. The Bridge of Sighs. *Etching.*
Rinder No. 223. Only state. Fine impression, signed in pencil, D. Y. Cameron. In perfect condition.

Cameron, David Young

276. A Venetian Palace. *Etching.*
Rinder No. 282. Only state. Fine impression, signed in pencil, D. Y. Cameron. In perfect condition.
This etching shows the façade of Desdemona's house, Grand Canal.

[NUMBER 277]

CAMERON, DAVID YOUNG

277. SAINT MARK'S, NO. 2. *Etching.*

Rinder No. 307. Trial proof, before the shadows were deepened and extended. VERY FINE PROOF on Japan paper, signed in pencil, D. Y. CAMERON, *Trial Proof, San Marco, Venice.* In perfect condition.

From the Judson S. Dutcher collection.

[See illustration]

CAMERON, DAVID YOUNG

278. HÔTEL DE SENS. *Etching and drypoint.*

Rinder No. 363. Third state of three. BEAUTIFUL IMPRESSION on old paper, signed in pencil, D. Y. CAMERON. In perfect condition.

The name of this work commemorates the fact that in the fifteenth Century, when this hotel was built for the occupation of the Archbishops of Sens, Paris was under their ecclesiastical jurisdiction.

CAMERON, DAVID YOUNG

279. THE CANONGATE, TOLBOOTH. *Etching and drypoint.*

Rinder No. 378. Third state of three. BEAUTIFUL RICH PROOF, on Japan paper, signed in pencil, D. Y. CAMERON. In perfect condition.

The Old Tolbooth gaol, Edinburgh, at the north-west corner of St. Giles, was "the Heart of Midlothian, a place old in story and namefather to a noble book". The Canongate Tolbooth or Court-house dating from the time of James VI, shown in the etching, has over an archway the inscription "Patriae et Posteris, 1591".

CAMERON, DAVID YOUNG

280. DAMME. *Etching and drypoint.*

Rinder No. 391. Third state of three. BEAUTIFUL PROOF, signed in pencil, D. Y. CAMERON. In perfect condition.

Damme was once the fortified port of Bruges, about three miles to the north-east of which it lies.

CAMERON, DAVID YOUNG

281. NOTRE DAME, DINANT. *Etching and drypoint.*

Rinder No. 394. Third state of three. SUPERB PROOF, on warm-toned Japan paper, signed in pencil, D. Y. CAMERON. In perfect condition.

[See illustration]

CAMERON, DAVID YOUNG

282. AFTER-GLOW (OR EVENING) ON THE FINDHORN. *Etching and drypoint.*

Rinder No. 399. Second state of two. SUPERB PROOF, on fine old paper, signed in pencil, D. Y. CAMERON. In perfect condition.

[NUMBER 281]

CAMERON, DAVID YOUNG

283. BEN LEDI. *Etching and drypoint.*

Rinder No. 424. Second state of two. BEAUTIFUL IMPRESSION on Japan paper, signed in pencil, D. Y. CAMERON. In perfect condition.

The Gaelic name Ben Ledi, "The Hill of God", is said to have originated in the Beltane mysteries celebrated on its summit.

[See illustration]

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[NUMBER 284]

CAMERON, DAVID YOUNG

284. BEN LOMOND. *Etching and drypoint.*
Rinder Supp. No. 468. BEAUTIFUL IMPRESSION, on Japan paper, signed in pencil, D. Y. CAMERON. In perfect condition.
From the I. Bloomingdale collection.

[See illustration]

CAMERON, DAVID YOUNG

285. GLEN STRAE. *Etching and drypoint.*
Rinder Supp. No. 478. BEAUTIFUL IMPRESSION on old paper, signed in pencil, D. Y. CAMERON. In perfect condition.

FRANK BRANGWYN

Celebrated contemporary English painter and etcher, born in 1867.

BRANGWYN, FRANK

286. OLD HOUSES, GHENT; THE BRIDGE. *Two etchings.*
PROOFS, signed in pencil, FRANK BRANGWYN. FINE IMPRESSIONS, in perfect condition. Together 2 pieces.

MUIRHEAD BONE

Contemporary Scottish etcher, born in 1876 near Glasgow; living in London. He has achieved renown by subtle drypoints and masterful drawings. "One of the most artistic of all the British etchers, a consummate master of the drypoint medium."—HERMAN STRUCK.

"Muirhead Bone has deservedly achieved one of the greatest names in recent etching. Few drawings have been seen to equal his since the time of Rembrandt, and in his studies of scaffold-covered buildings in the breaking or the making, he has followed an individual path, and shown a feeling for the great harmonies of line. which is beyond praise. He works largely in drypoint, a process in which his virtuosity is unrivalled."—ARTHUR M. HIND.

"Bone is undoubtedly the supreme master of drypoint, and one of the great etchers in the history of the art . . . No one—not even Rembrandt—has handled the burr of the medium, with its capability of yielding both extreme richness and delicacy, with more power and certainty."—E. S. LUMSDEN.

BONE, MUIRHEAD

287. SOUTH GATE, KINGS LYNN. *Drypoint.*

Dodgson No. 153. Second state of two. BEAUTIFUL RICH PROOF on heavy Japan paper, signed in pencil, MUIRHEAD BONE. In perfect condition.

BONE, MUIRHEAD

288. DEMOLITION OF ST. JAMES'S HALL, EXTERIOR. *Drypoint.*

Dodgson No. 207. Fourth state of four. SUPERB PROOF on Japan paper, signed in pencil, MUIRHEAD BONE. In perfect condition. *There are twenty-five impressions in this state; the full edition including trial proofs numbered sixty-two.*

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BONE, MUIRHEAD

289. RAINY NIGHT IN ROME. *Drypoint.*

Dodgson No. 283. SUPERB PROOF on heavy Japan paper, signed in pencil, MUIRHEAD BONE. In perfect condition. *Edition of* 125, *in ten states.*

[See illustration]

BONE, MUIRHEAD

290. MANHATTAN EXCAVATIONS. *Drypoint.*

Dodgson Supp. No. 338. Published state. BEAUTIFUL IMPRESSION on Japan paper, signed in pencil, MUIRHEAD BONE. In perfect condition.

JAMES McBEY

Celebrated Scottish etcher, born at Newburgh, Aberdeenshire, December 23, 1883. Among the two hundred published prints of McBey, a certain number stand out from their fellows, on account of their striking qualities of conception and execution. These convey a superb impression of vitality and dynamic force. This is visible not only in the prints that picture life and movement, such as men at work and nature in her active moods, but also in the quieter subjects of calm and repose. There is nothing static here. "He has a magical touch in the use of the needle and drypoint hardly equalled since Whistler, and a power of human expression superadded to his work as a landscape artist."—A. M. HIND, *A History of Engraving and Etching.*

McBEY, JAMES

291. AMSTERDAM FROM RANSDORP. *Etching.*

Hardie No. 74. VERY FINE PROOF, signed in ink, JAMES McBEY. In perfect condition. *Edition limited to forty proofs.*

From the Thomas Simpson and C. B. Eddy collections.

"There is freshness and self-expression in all the best plates of the Dutch Set, high among which, as a personal choice, I would set his *Omval, Ransdorp, Amsterdam from Ransdorp, Zaandijk,* and *The Amstel.* In all of these one finds a harmonious, restful vision of spaciousness and wide levels, with all 'the fascination that attends on the translation of keenly observed nature into fine wrought Art'."—MARTIN HARDIE, *Etchings and Dry-Points,* 1902-24, *by James McBey.*

McBey, James

292. Ovation to the Matador. *Etching and drypoint.*

Hardie No. 110. Very fine proof, signed in ink, James McBey. In perfect condition. *Proof marked "XXIX"; edition, including trial proofs, thirty-two.*

"There stands the popular hero of the bull-ring, with just the theatrical attitude and gesture expected of him by the excited spectators vociferously acclaiming his triumph. He has killed the bull with, perhaps, an extra flourish of his skill; with, perhaps, a thrilling evasion of a deadly peril, and he knows exactly the value of these things to his professional popularity. With the dry-point's rich burr the artist has presented him a picturesque figure in the sumptuous traditional costume, and with one outstretched arm holding his hat, and the other at his side bearing the sword and red cloth that have been the instruments of his dexterity in the bull's undoing, he suggests the vanity of the peacock with outspread tail."—Malcolm C. Salaman.

[See illustration]

McBey, James

293. View in Wales. *Etching.*

Hardie No. 113. Fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "XXIX"; edition, including trial proofs, forty.*

McBey, James

294. Richboro Castle. *Drypoint.*

Hardie No. 116. Very fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "XXVI"; edition, including trial proofs, thirty-six.*

McBey, James

295. "1588". *Etching.*

Hardie No. 123. Fine impression, in the first state, signed in ink, James McBey. In perfect condition. *Proof marked "XXVII"; edition, including trial proofs, fifty-nine.*

"The sea, almost, so to speak, his native element, is a strong and generally sad influence, and in the very original *1588* . . . we have a remarkably suggestive impression of the bleak, rocky, unfriendliness of the Aberdeen coast. And here the artist's imaginative vision is vividly expressed, for on these very rocks of Collieston, close to Mr. McBey's birthplace, a Spanish Armada ship was wrecked three hundred and twenty-five years ago."—M. S., in *The Studio,* 1913.

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McBey, James

296. The Story-teller. *Etching.*

Hardie No. 130. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "XLII"; edition, including trial proofs, fifty-nine.*

From the C. B. Eddy collection.

"At a high-water mark above the rest [the Moroccan set] stands *The Story-Teller*, a splendid, inspiring composition, with the teller of tales, a lonely figure, silhouetted in sunlight, holding spellbound with voice and twanging string the seated crowds in the shadows of the city walls."—Martin Hardie, *Etchings and Dry Points, 1902-24, by James McBey.*

[See illustration]

McBey, James

297. The Lion Brewery. *Etching.*

Hardie No. 140. Very fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "X"; edition, including trial proofs, seventy-three.*

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McBey, James

298. Penzance. *Etching.*

Hardie No. 144. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "XLVI"; edition, including trial proofs, sixty-five.*

[See illustration]

McBey, James

299. The Pool. *Etching and drypoint.*

Hardie No. 150. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "XLIX"; edition, including trial proofs, sixty-one.*

McBey, James

300. Gamrie. *Etching.*

Hardie No. 151. Very fine proof, on old paper, signed in ink, James McBey. In perfect condition. *Proof marked "XLIV"; edition, including trial proofs, sixty-two.*

A view, from a height, over the Harbour of Gamrie (the old Scottish name for Gardenstone), in Morayshire.

". . . . *Gamrie* and the *Moray Firth* may not, to some eyes, surpass *The Pool,* but in addition to their restful spaciousness of sky and sea, they reveal growing freedom of execution and new grace of design."—Martin Hardie, *Etchings and Dry Points,* 1902-24, *by James McBey.*

"*Gamrie* is a no less engaging triumph of this gifted young etcher's art. Here is spaciousness of design, with the fine live draughtsmanship of the fishing boats in the harbour, and the happy suggestion of the flutter of gulls, the splendid expanse of sky with its glory of sunrise over the Firth, and the full sense of light and atmosphere compassed by economy of vital line and unfilled space."—M. S., in *The Studio,* 1915.

[See illustration]

McBey, James

301. Moray Firth. *Etching.*

Hardie No. 152. Beautiful proof, signed in ink, James McBey. In perfect condition. *Proof marked "D"; edition, including trial proofs, sixty.*

"The *Moray Firth* is sheer delight. . . . It is a sunny day and the calm sea is studded with fishing boats carrying the eye far out over the watery expanse, while the flight of two kites gives a sense of movement in aërial space. With vivid draughtsmanship the interest of this moevment is concentrated chiefly on the tense figure of the boy, sitting apart from the rest, tugging at the kite-line. The children, all drawn with joyous and spontaneous naturalness, are most felicitously placed in the design."—M. S., in *The Studio,* 1915.

McBey, James

302. Isle of Ely. *Etching.*

Hardie No. 162. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "XLVI"; edition, including trial proofs, eighty-one.*

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McBey, James

303. The Sussex. *Etching.*

Hardie No. 171. Beautiful rich proof, signed in ink, James McBey. In perfect condition. *Proof marked "V"; edition, including trial proofs, eighty-three.*

The torpedoed *Sussex* is shown beached on the sands between Boulogne and Le Portel.

". . . It was on the *Sussex*—that passenger steamship so cruelly torpedoed with the forward part of her blown away, yet miraculously beached close to Boulogne, that the artist concentrated his efforts. Night after night he went to look at her tragic hull, and gradually after making endless notes and composition studies at home . . . he evolved what is one of the noblest, most spiritual of his plates. There is a magical sincerity about it—a sincerity that includes what the artist has felt and known, as well as seen. Where another might have made that scene, with the setting sun behind the tortured wreck, flamboyant and spectacular, McBey was content to give a subtle, restrained impression, at once solemn and beautiful, strangely moving in its effect, like Meryon's *Morgue.*"—Martin Hardie: *Etchings and Dry Points,* 1902-24, *by James McBey.*

McBey, James

304. Dawn: the Camel Patrol Setting Out. *Etching.*

Hardie No. 181. Superb proof, signed in ink, James McBey. In perfect condition. *Proof marked "A11"; edition, including trial proofs, eighty-two.*

A camel patrol of nine Australians is shown setting out at dawn into the desert east of Serapeum, one of the armed posts on the Suez Canal.

"Certainly *Dawn: The Camel Patrol Setting Out,* the first of the new series, must take a leading place among the artist's masterpieces, and I shall be surprised if it does not win its way among the classics of the art. For here is a rare perfection of artistic unity and harmony with actuality of impression, appealing to the imagination with the very expression of the scene. 'I can smell the desert in it,' said a distinguished soldier-artist to me, as he took the print in his hands and the magic of the etcher's lines lured his imagination back to the desert sands."—M. S., in *Charm of the Etcher's Art.*

"*Strange Signals* and *The Desert of Sinai* are dramatic plates which must rank high in any record of the artist's work, but *Dawn* has a glowing splendor of its own, like that of the mysterious daybreak which it depicts. In this remarkable plate we have movement again, movement not only of figures, but of light, with the realization of infinite space and the shimmer of heat, where 'boundless and bare, the lone and level sands stretch far away.' "—Martin Hardie: *Etchings and Dry Points,* 1902-24, *by James McBey.*

[See illustration]

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McBey, James

305. Mid-day Halt. *Etching.*

Hardie No. 182. Fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "A7"; edition, including trial proofs, eighty-three.*

"*The Mid-day Halt* gives us the sense of intense heat under a powerful sun at noon. The patrol is resting in the small patch of priceless shade obtainable by spreading blankets over rifles stuck with fixed bayonets in the sand, the saddles acting as weights."—M. S., in *Charm of the Etcher's Art.*

McBey, James

306. The Desert of Sinai, No. 2. *Etching.*

Hardie No. 184. Very fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "C"; edition, including trial proofs, eighty-six.*

The Camel Patrol is crossing the Desert of Sinai between hills of drifting sand. Their route is that over which the Turks retreated to Beersheba after their unsuccessful attack on the Suez Canal.

"In *The Desert of Sinai* the artist has contrived his lines with a severe simplicity, for here he has to suggest arid hills of blowing sand over which the patrol is making its slow progress. It is the line of the Turkish retreat after the disastrous attack on the Canal the year before, of which occasional skeletons are traces."—M. S., in *Charm of the Etcher's Art.*

McBey, James

307. Strange Signals. *Etching.*

Hardie No. 186. Very fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "A3"; edition, including trial proofs, eighty-seven.*

"The spontaneity of impression we find also in *Strange Signals,* one of the twenty-four drawings selected to illustrate 'Desert Campaigns'. . . . The curved necks of the camels . . . lend themselves, with their sun-swart, bush-trained, Australian riders on their humps, artistically to rhythmic design, while the scene, with its immense sandy distance, is suffused with hot sunshine. What is it that these men are straining their keen eyes to detect upon the palpitating horizon? The tiny film, apparently of smoke, that they see may be Bedouins, it may be only mirage."—M. S., in *The Studio,* March, 1918.

McBey, James

308. The Silk Dress. *Drypoint.*

Hardie No. 188. Superb proof, signed in ink, James McBey. In perfect condition. *Proof marked "XXXVII"; edition, including trial proofs, sixty-two.*

McBey, James

309. The First Sight of Jerusalem. *Etching.*

Hardie No. 197. Fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "A15"; edition, including trial proofs, eighty-five.*

At dawn on November 22nd, 1917, British troops who had sheltered for the night in an old Turkish trench on the ridge of Nebi Samwil obtain the first sight of Jerusalem, whose domes and minarets are seen faintly along the distant sky-line. Farther off, in the centre, is the Mount of Olives.

McBey, James

310. Advance on Jerusalem. *Etching.*

Hardie No. 198. Fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "A15"; edition, including trial proofs, eighty-six.*

"The infantry had consolidated their positions near Enab, about ten miles up, and artillery and supplies were being hurried to their assistance. Over the maritime plain long lines converged near Latron (about where the drawing was made), and for days a dense continuous column poured into the cleft in the Judean plateau." —H. S., in *The Studio,* June, 1921.

McBey, James

311. The Surrender of Jerusalem. *Etching.*

Hardie No. 199. Fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "A15"; edition, including trial proofs, eighty-five.*

"We see the emissaries of the Holy City coming along the road to yield to two British Tommies possession of the sacred place for which the Crusaders of old would gladly die, though it were in vain. Sergeant Hurcombe and Sergeant Sedgwick, both of the 2-19th Battalion of the London Regiment, are here immortalized by the artist, who has touched to the very life, with that human understanding which gives so vital a charm to his etchings, the obvious wonderment of the two 'non-coms.' as to the correct behavior in face of such a surprisingly ironical situation not exactly provided for in the manual of Infantry Training."—M. S., in *The Studio,* June, 1921.

McBey, James

312. Zero: A Sixty-Five Pounder Opening Fire. *Drypoint.*

Hardie No. 201. Very fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "A3"; edition, including trial proofs, eighty-four.*

One of the guns near Jelil is opening fire at the "zero hour" before dawn in the surprise bombardment on the morning of September 19th, 1918.

". . . the outstanding plate [of the second Palestine set] is the drypoint of *Zero,* with its brilliant contrast of light and shade, its dramatic concentration in the very essentials of the scene, and its illusion of the vivid flash and deafening explosion."—Martin Hardie, *Etchings and Dry Points,* 1902-24, *by James McBey.*

McBey, James

313. Brightlingsea, No. 2. *Etching.*

Hardie No. 212. Fine impression, signed in ink, James McBey. In perfect condition. *Proof marked "XIX"; edition, including trial proofs, eighty-three.*

McBey, James

314. Antwerp. *Etching.*

Hardie No. 214. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "XXXIV"; edition, including trial proofs, eighty-four.*

From the C. B. Eddy collection.

McBey, James

315. Gale at Port Erroll. *Etching.*

Hardie No. 215. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "VI"; edition, including trial proofs, eighty-four.*

"The *Gale at Port Erroll* recalls *Sea and Rain* in its rendering of the conflicts of the elements, but it is no repetition of an old theme. There is new watchfulness from a new angle of vision, in this superb Study of a lonely fishing smack running into the friendly shelter of a friendly haven."—Martin Hardie, *Etchings and Dry Points,* 1902-24, *by James McBey.*

[See illustration]

[NUMBER 315]

[NUMBER 316]

McBEY, JAMES

316. THE EBB TIDE. *Etching.*

Hardie No. 216. SUPERB PROOF, signed in ink, JAMES McBEY. In perfect condition. *Proof marked "V"; edition, including trial proofs, eighty-eight.*

Daybreak on Brightlingsea Creek.

"The *Ebb Tide*, a peaceful rendering of light and air, and boats on an oily sea, possesses as its secret what the early Christian described to the Roman magistrate, as the secret of his faith—it has the *mysterium simplicitatis*. It has, at any rate, the appearance of it; and yet to those of us who are interested in technical matters, it is intriguing to note how cunningly all the lines across the boats and their sails radiate from where the unseen sun is rising in the mist."—MARTIN HARDIE, *Etchings and Dry Points*, 1902-24, *by James McBey.*

[See illustration]

McBEY, JAMES

317. VEERE. *Etching.*

Hardie No. 218. BEAUTIFUL IMPRESSION, signed in ink, JAMES McBEY. In perfect condition. *Proof marked "A4"; edition, including trial proofs, eighty-six.*

A view of Veere in Walcheren, from the Island of North Beveland.

McBey, James

318. Zaanstreek. *Etching.*

Hardie No. 221. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "A1"; edition, including trial proofs, eighty-five.*

"Of *Zaanstreek* need one say more than that it has the same spirit of repose and infinity, the same sense of atmosphere that pervades *The Ebb Tide?* In all the immobility there is breathless life, in the windmills and the boat the stillness of light slumber."—Martin Hardie, *Etchings and Dry Points,* 1902-24, *by James McBey.*

McBey, James

319. Mersea: Sunset. *Etching and drypoint.*

Hardie No. 222. Superb proof, signed in ink, James McBey. In perfect condition. *Proof marked "A20"; edition, including trial proofs, eighty-seven.*

McBey, James

320. Distant Salute. *Etching.*

Published in 1930. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "Trial proof, XIV"; edition, including trial proofs, eighty.*

McBey, James

321. Shipping on the Guidecca. *Etching.*

Published in 1930. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "Trial Proof IX"; edition, including trial proofs, eighty.*

McBey, James

322. The White Palace. *Etching.*

Published in 1930. Beautiful impression, signed in ink, James McBey. In perfect condition. *Proof marked "Trial Proof XII"; edition, including trial proofs, eighty.*

McBey, James

323. Palos: Departure of Columbus, Aug. 3rd, 1492. *Etching.*

Published in 1933. Very fine impression on old paper, signed in ink, James McBey. In perfect condition. *Edition, including trial proofs, eighty.*

EDMUND BLAMPIED

Contemporary English etcher.

BLAMPIED, EDMUND

324. NOONDAY REST; THE COWMAN; THE TUMBLE; THE OLD PIERHEAD. *Four drypoints.*

FINE IMPRESSIONS, signed in pencil, E. BLAMPIED. In perfect condition. Together 4 pieces.

ARTHUR W. HEINTZELMAN

Contemporary American etcher.

HEINTZELMAN, ARTHUR W.

325. THE STROLLING MUSICIAN OF GLOUCESTER. *Etching.*

Guiot No. 47. FINE IMPRESSION, signed in pencil, ARTHUR W. HEINTZELMAN. In perfect condition. *Edition, seventy-five.*

HEINTZELMAN, ARTHUR W.

326. LA GRAND MÈRE FORAIN. *Etching.*

Guiot No. 75. FINE IMPRESSION, signed in pencil, ARTHUR W. HEINTZELMAN. In perfect condition. *Edition, one hundred.*

HEINTZELMAN, ARTHUR W.

327. ROLANDE. *Etching.*

Guiot No. 76. FINE IMPRESSION, signed in pencil, ARTHUR W. HEINTZELMAN. In perfect condition. *Edition, one hundred.*

WILLIAM LEE-HANKEY

Contemporary English etcher.

LEE-HANKEY, WILLIAM

328. THE MARKET. *Drypoint.*

Hardie No. 164. FINE IMPRESSION, signed in pencil, W. LEE-HANKEY. In perfect condition. *Edition limited to one hundred.*

WILLIAM AUERBACH LEVY

Contemporary American painter and etcher.

LEVY, WILLIAM AUERBACH

329. HAPPY; THE WAYFARER. *Two drypoints.*
FINE IMPRESSIONS, printed by the artist and signed in pencil, WILLIAM AUERBACH LEVY, *imp.* In perfect condition. Together 2 pieces.

LEVY, WILLIAM AUERBACH

330. MARCHAND D'HABITS. *Drypoint.*
FINE IMPRESSION, printed by the artist and signed in pencil, WILLIAM AUERBACH LEVY, *imp.* In perfect condition.

LEVY, WILLIAM AUERBACH

331. THE IMMIGRANT; THE TROUBADOR. *Two drypoints.*
VERY FINE PROOFS, printed by the artist and signed in pencil, WILLIAM AUERBACH LEVY, *imp.* In perfect condition. Together 2 pieces.

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